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A CRITICAL EXAMINATION
OF THE
TEXT OF SHAKESPEARE.

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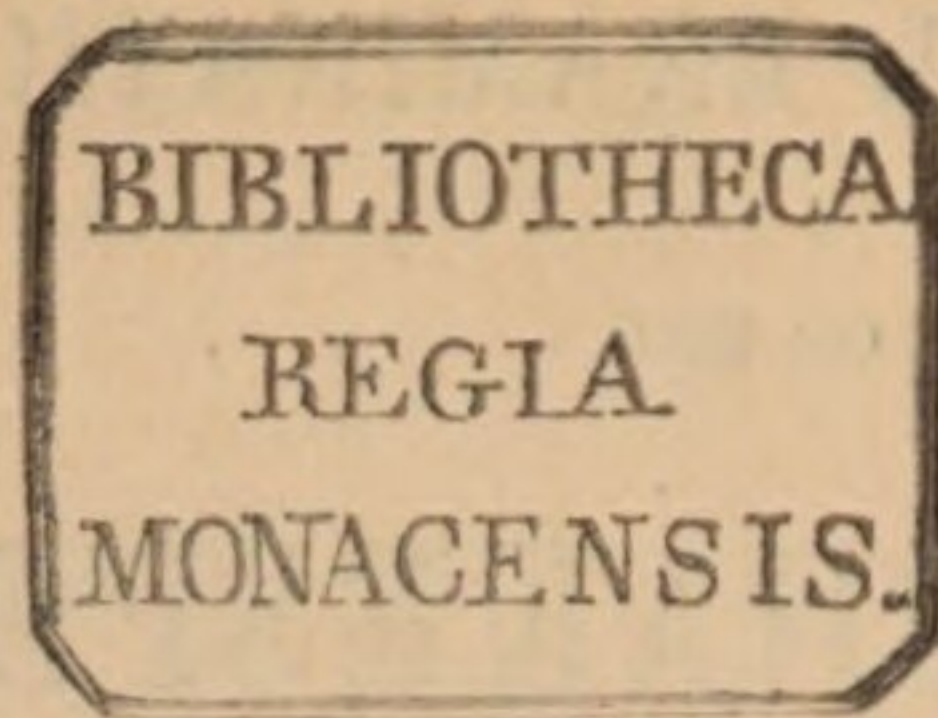
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A CRITICAL EXAMINATION
OF THE
TEXT OF SHAKESPEARE,
WITH
REMARKS ON HIS LANGUAGE AND THAT
OF HIS CONTEMPORARIES,
TOGETHER WITH
NOTES ON HIS PLAYS AND POEMS.

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SHAKESPEARE.

TEMPEST.

THE Tempest and the Two Gentlemen of Verona are printed with more correctness than, perhaps, any other plays in the folio; the contrast is striking between them and some of the others. The same, or nearly the same, may be said of the Merry Wives of Windsor and of Twelfth Night.

i. 1, concluding speech,—“Now —— an acre of barren ground; *long heath, brown furze*, any thing:” &c., and the notes in Var. and Knight. I feel assured that the true reading is, as one of the critics [Hanmer] has suggested, “*ling, heath, broom, furze*, any thing.” The *balance* requires it. Besides, what are *long heath*, and *brown furze*?

2,—

“————— he did believe

He was indeed the duke, out of the substitution,
And executing th’ outward face of royalty,” &c.

Fol., p. 2, col. 2, “out o’ th’ Substitution.” Qu.,—

“He was indeed duke, out o’ th’ subst.” &c.

Ib.,—

“This king of Naples, being an enemy
To me inveterate, *hearkens* my brother’s suit;”

The pause seems too slight to admit of the extra syllable.

Qu., *harks* or *hearks*. Compare, for the form, *to sharp* and *to sharpen*, *to length* and *to lengthen*, and the other double forms noticed under Winter's Tale, iv. 3.—Spenser, F. Q., B. iv. C. xi. St. vii.,—

“So well that leach did hearke to her request,” &c.

Sidney, Astrophel and Stella, Sonnet xxxviii.,—

“The first that straight my fancy's error brings
Unto my mind, is Stella's image, wrought
By Love's own self, and with so curious draught (*i.e.*, *draught*)
That she, methinks, not only shines but sings.
I start, look, heark: but what in clos'd up sense
Was held, in open'd sense it flies away,” &c.

(*Shines*, alluding to the name of *Stella*.)

Sonnet civ.,—

“Envious wits, what hath been mine offence,
—————

That to each word, nay sigh of mine you hark,
As grudging me my sorrow's eloquence?”

Play of Tancred and Gismunda, iv. 2, Dodsley, vol. ii. p. 204,

“Reply not to me; *hearken* and stand amaz'd.”

Hark surely.

Ib.,—

“We'll visit Caliban, my slave.”

i.e., *look after him*. Two Noble Kinsmen, i. 1,—“the *visitating* Sun,” the *inspecting*, the *surveying*.

Ib.,—

“This island's mine —————
Which thou tak'st from me. When thou cam'st¹ first,
Thou strok'st me,” &c.

“Cam'st *here* first,” surely.

¹ So the Old Corrector, and Ritson. The folio has *cam'st*, not *camest*—*Ed.*

Ib.,—

“ ————— At the first sight
They have chang’d eyes.”

Beaumont and Fletcher, *King and No King*, iii. 1,—

“ ————— O, I fear
Tigranes will be caught; he looks, methinks,
As he would change his eyes with her.”

In point?

Ib.,—

“ My *foot* my tutor!”

Read *fool*. Was it a proverb? Beaumont and Fletcher,
Pilgrim, iv. 2, Moxon, vol. i. p. 607, col. 1,—

“ When fools and mad folks shall be tutors to me,
And feel my sores, yet I unsensible,—
Sure it was set by Providence upon me
To steer my heart right.”

ii. 1, near the end, arrange,—

“ Then let us both be sudden.

Gon.

Now, good angels,

Preserve the king!”

iii. 1, *ad fin.*,—

“ So glad of this as they, I cannot be,
Who are surpris’d with all.”

Read *withal*, as Steevens also has suggested. In the *Two Gentlemen of Verona*, ii. 7,—

“ I fear me, he will scarce be pleas’d withal,”

the folio has *with all*. Old *Hamlet* of 1603,—

“ You can take nothing from me sir,
I will more willingly part with all,
Olde doating foole.”

(*Per contra*, Chapman, Il. xvii., Taylor, vol. ii. p. 106,—

“ ————— though certainly our fate
Will fell us *altogether* here ;”

write *all together*; v. 421,—εἰ καὶ μοῖρα παρ’ ἀνέρι τῷδε
δαμῆναι Πάντας ὁμῶς.) Alexander Brome, *The Attempt*,
Clarke’s *Helicon of Love*, p. 104,—

“ Those fires I burn with all are pure
And noble, yet too strong t’ endure ;”

i.e., to be endured.) Read, “ Those *fires* I burn *withal* ” &c.
Sidney, *Defence of Poesy*, p. 503, l. 33,—“ — though *alto-*
gether may carry a presence full of majesty and beauty,”
&c. *All together*; and so read Marmyon, *Antiquary*, v. 1
(it should be 3), Dodsley, vol. x. p. 88 (speaking of the
Destinies),—

“ ————— I’ll take their spindle,
Where hang the threads of human life like beams
Drawn from the sun, and mix them *altogether*,
Kings with beggars.”

(*Beggars’ with kings’?*) Dyce, in his *Remarks*, p. 183, has
noticed the frequency of the erratum *altogether* for *all*
together in our early transcribers and printers. Harrington,
B. vi. St. xxxix.,—

“ For toward me with pleasant cheare she came,
—————
And did *with all* her speech demurely frame,
And praid me to her lodging to resort.”

Withal. Spenser, *F. Q.*, B. i. C. xi. St. xxiii.,—

“ His hideous taylor then hurled he about,
And therewith all enwrapt the nimble thyres
Of his froth-fomy steed.”

Therewithal, I conjecture; unless indeed it be an erratum of the edition from which I copy.²

2,—

“Thou shalt be lord of it, and I’ll serve thee.”

Rather, I think, “*I will* serve thee;” for I doubt whether an emphasis was intended to be laid on *thee*.

Ib.,—

“He has brave utensils —————

Which, when he has a house, he’ll *deck* withal.”

Deck’t?

3,—

“————— as diminish

One dowle that’s in my plume.”

Note the spelling in King Henry IV. iv. 4, fol. p. 94, col. 1,

“There lies a dowlney feather ———

.
————— that light and weightlesse dowlne.”

I suspect that *dowlne* was the old spelling, then growing out of use; and that *dowle* in the Tempest is only a corruption of *dowlne*.³ In the very same line the folio has *plumbe* for *plume*. So Beaumont and Fletcher, Pilgrim, iv. 3,—

² Todd prints *therewith all*; the second folio, *there-with-all*.—*Ed.*

³ Horne Tooke has given in the Diversions of Purley a mistaken explanation of *dowle*. “One part *that is in* my plume” would be strange English for “One part *of* my plume.” He seems also to have misinterpreted the word in the Plowman’s Tale. Seven stanzas below we are told that the Griffon “had cast to *pull*,” *i.e.*, *pluck* the Pelican.—*Ed.*

"I put my cloaths off, and I dizen'd him,
And pin'd [*i.e.*, *pinn'd*] a *plumb* in's forehead, and a feather,
And buss'd him twice," &c.

Perhaps Weber has corrected it, but I believe not.

iv. 1,—

"_____ for I must
Bestow upon the eyes of this young couple
Some *vanity* of my art."

I suspect this is an erratum for *rarity*.

Ib.,—

"_____ on this green land
Answer your summons."

Perhaps it is worth noticing that the folio prints *greene-Land*. (*Land* is *lawn*.)

v. 1,—

"_____ and shall not myself,
One of their kind, that relish all as sharply,
Passion as they, be kindlier mov'd than thou art?"

All here is used adverbially; relish *quite* as sharply." Davenant and Dryden, by the way, evidently omitted the comma after *sharply*,⁴ iii. 3, Scott, vol. iii. p. 148,—

"_____ and shall not I (a man
Like them, one, who as sharply relish passion
As they) be kindlier moved than thou art."

Ib.,—

"And 'twixt the green sea and the azur'd vault
Set roaring war."

⁴ So, too, Mr. Dyce in Shakespeare, and so, I presume, Walker intended.—*Ed.*

(If indeed *azure* is not the true reading.) Sidney, *Arcadia*,
B. ii. p. 142, l. 14,—

“ The lively clusters of her breasts,
Of Venus’ babe the wanton nests ;
Like pomels round of marble clear,
Where azur’d veins well mix’d appear
With dearest tops of porphyry.”

(I have retained, though doubtfully, the original spelling,
pomels. *Dearest*, *i.e.*, *most costly*.)

Ib.,—

“ ——— the ignorant fumes that mantle
Their clearer reason. O good Gonzalo,
My true preserver,” &c.

Qu., “ O *thou* good Gonzalo,” as King Lear, iv. 7, *init.*,—
“ O *thou* good Kent.”

Ib. (see Dyce’s *Remarks*, p. 7),—

“ ——— I do fly
After summer merrily.”

Compare *Midsummer Night’s Dream*, iv. 1,—

“ ——— in silence sad
Trip we after the night’s shade.”

“ ——— we fairies that do run
By the triple Hecate’s team
From the presence of the sun,
Following darkness like a dream.”

As Milton, *Hymn on the Nativity*, xxvi.,—

“ And the yellow-skirted Fays
Fly after the night-steeds, leaving their moon-lov’d maze ;”
Shakespeare’s very phrase in the passage of the *Tempest*.

Compare Dryden, in his modernization of Chaucer's *Floure and Lefe*,—

“ At other times we [*the fairies*] reign by night alone,
And posting through the skies pursue the moon.”

Ib.,—

“ _____ I am afraid
He will chastise me.

Seb.

Ha, ha!

What things are these, my lord Antonio?”

Write “ He ’ll *chástise* me,” according to Shakespeare's uniform pronunciation (if I mistake not). So also *Troilus and Cressida*, v. 5,—

“ Tell her, *I have chastis'd* the amorous Trojan.”

Write “ *I've chástised*.”

It is frequently written *chástice*; so *chastisement*; in *Solyman and Perseda*, G 3, page 1, *chastishment*. We find this pronunciation earlier; *Surrey* has, ed. 1831, p. 93,—

“ By folk of power what cruel works unchastised were done.”

P. 106,—

“ _____ from my birth my chastising begun.”

Not that *chastise* was unknown in Shakespeare's time. *Heywood*, *Rape of Lucrece*, v. 7,—

“ Sextus, stand firm; much honour shall I win,
To revenge Lucrece, and chastise thy sin.”

Rowley, *Noble Soldier*, ii. 1,—

“ Because you' have beaten a few base-born Moors,
Me think'st thou to chastise? what's past I pardon.”

Ib., towards the end,—

“ Then say if they be true. This *mis-shapen* knave,” &c.

Mis-shap'd. Immediately below,—

“ His mother was a witch, and one so strong
That could control the moon, make ebbs and flows,
And deal in her command, without her power.”

The original, and etymological sense of *power*, or *pouvoir*; *potestas*, not *vis*; what we now call *authority*, or *legal power*.

Epilogue,—

“ Unless I be reliev'd by prayer;
Which pierces so, that it assaults
Mercy itself, and frees all faults.”

Mercy itself, i.e., the Almighty.

TWO GENTLEMEN OF VERONA.

i. 1, perhaps,—

“ No,
I will not, for it *boots not*.”

2, fol.,—

“ What '*foole* is she, that knowes I am a Maid
And would not force the letter to my view?”

I suppose to indicate that it is for “ What *a* foole.” Chapman, Il. xx., Taylor, vol. ii. p. 161, l. 11,—“ What fool is he!” *i.e.,* “ What *a* fool.”

Ib.,—

“ Is it near dinner time?”

Luc.

I would it were;

That you might kill your stomach on your *meat*,
And not upon your maid.”

Pronounce *mate*, as the evident quibble requires. Com-

pare *Midsummer Night's Dream*, v. 1,—“The very *best* at a *beast*, my lord, that e'er I saw.” So pronounce, *Love's Labour's Lost*, v. 2,—“*Veal*, quoth the Dutchman;” see context. 1 *King Henry VI.* i. 2,—

“ Shall we disturb him, since he keeps no mean.

Alen. He may *mean* more than we poor *men* do know.”

I hardly know whether Browne meant a play on the two words, *Britannia's Pastorals*, B. i. Song iii., Clarke, p. 95,—

“ The lofty treble sung the little wren ;

Robin the *mean*, that best of all loves *men*.”

Hamlet of 1603, C 3.

“ And as he *dreames*, his draughts of renish downe,” for *draines* (or perhaps *dreines*, as the folio spells it, p. 157, col. 1, l. 4). Perhaps, however, the corruption arose from *drumme* in the next line. Chapman, *Tragedy of the Duke of Byron*, *Retrospective*, vol. iv. p. 378 ; see context,—

“ ————— like low *strains*

With torrents crown'd are men with diadems.”

Streams, *loco ipso clamante*. Besides, rhyme is evidently intended. *Cymbeline*, iv. 4, folio, p. 391, col. 2,—“The certainty of this *heard* life,” for *hard*.

ii. 3, near the beginning,—“ — I have received my *propor-
tion* ” &c.—of course for *portion*.

4,—

“ She is alone.

Pro.

Then let her alone.”

Possibly, “ *Why*, then ” &c.

Ib., not far from the end,—

“ And then I'll presently attend you.”

Surely "attend *on* you," *metri gratia*. [So Capell.—*Ed.*]
And so Beaumont and Fletcher, *Mad Lover*, v. i, *ad fin.*,—

"When your devotions ended be,
To the oracle I will attend ye."

Qu.,—"To th' Oracle *I'll* attend *on* ye."

Ib.,—

"So the remembrance of my former love
Is by another object quite *forgotten*."

Is this a corruption? ¹

v. 4, near the beginning,—

"Thou gentle nymph, cherish thy forlorn swain!"

(The folio here writes it *for-lorne*.) *Fórlorn* is frequent in the old poets. So pronounce, i. 2, of this play,—

"Poor forlorn Proteus, passionate Proteus."

Cymbeline, v. 1,—

"The forlorn soldier, that so nobly fought."

Sonnet xxxiii.,—

"And from the forlorn world his visage hide."

1 K. H. VI. i. 2; 2 K. H. VI. ii. 4, iii. 2.

Massinger, *New Way &c.*, i. 1, *Moxon*, p. 291, col. 1,—

"Late master Francis, but now forlorn Wellborn,—"

Emperor of the East, i. 2, p. 245, col. 2,—

"What is thy name?"

Ath.

The forlorn Athenais."

Beaumont and Fletcher, *Mad Lover*, i. 1,—

"——— Fury at this hand waiting,
Death at my right, Fortune my forlorn hope."

¹ Perhaps *forgotten* here simply means *lost*. We even now say, "a man has *forgotten* or *lost* himself." The particle *for* implies loss, injury, damage, &c.—*Ed.*

Spenser, F. Q., B. i. C. vi. St. xxii.,—

“The forlorne maid did with loves longing burne.”

It occurs in Hudibras, the last refuge of so many archaisms,
P. iii. C. ii. l. 1679,—

“The vanguard could no longer bear
The charges of the forlorn rear.”

Ib.,—

“I’ll woo you like a soldier, at arms’ end,
And love you ’gainst the nature of love, force you.

Sil. O heaven!

Pro. I’ll force thee yield to my desire.”

One of these *forces* must be wrong; and the metre of l. 2
is evidently out of joint.

Ib.,—

“_____ that one error

Fills him with faults; makes him run through all the sins.”

If the article is retained, write *th’* (and so the folio), and pronounce perhaps, for euphony’s sake, *t’sins*,—as the Yorkshire folk pronounce in certain combinations. At least *some* elisions of *th’* in Shakespeare, which seemed demanded by the metre, are so harsh, that an ear like his could not have tolerated them without the help of some such softening. But I suspect that in the present passage he wrote *all sins*.²

² So Pope, and the earlier editors.—*Ed.*

MERRY WIVES OF WINDSOR.

i. 3,—

Pistol. “Then did the sun on dunghill shine.*Nym.* I thank thee for that humour.”Two *asides* surely.*Ib.*, near the end,—“—for the revolt of *mien*¹ is dangerous.”*Mind*, I think. *Mind* is often used by the old poets in the sense of *heart* or *affections*. *Mind* may easily have been corrupted into *mine* (see Art. lxii.), and afterwards altered into *mien* by the printer, who saw that *mine* must be wrong, and was perhaps misled by the words immediately preceding,—“I will possess him with yellowness.”ii. 1, near the beginning,—“— though love use reason for his *precisian*, he admits him not for his counsellor.”Bah! *Physician*,² I suppose; or, *ut sæpe*, *physitian*.*Ib.* We should point perhaps,—“I warrant he hath a thousand of these letters, writ with blank space for different names; sure more, and these are of the second edition:”—supposing the first edition to consist of a thousand.*Ib.*,—

“Hope is a curtail dog in some affairs.”

Was the name *Hope* ever given to a dog in those days?¹ Pope has the plausible conjecture, “*this* revolt of mine.”—*Ed.*² So Johnson and Farmer, the Old Corrector, and most of the recent editors.—*Ed.*

Compare *Tempest*, ii. 1,—“Temperance was a delicate wench.”

Ib.,—“Go in with us and see; *we have* an hour’s talk with you.” Surely “*we would have*.”

2,—“— your *bold-beating* oaths.” Note Hanmer’s certain conjecture, *bull-baiting*. See Dyce’s “Remarks,” p. 14. The confusion of the two epithets arose from the broad pronunciation of *ea*.

Ib., near the end,—“— but cuckold! wittol-cuckold! the devil himself hath not such a name.” Surely, “but cuckold! wittol! cuckold!” &c.

iii. 4,—

“Besides these, other bars he lays before me,—

My riots past, my wild societies;” &c. (See Art. xxxviii.)

Point,—“Besides, these other bars ” &c.

iv. 6, near the beginning; *possibly*,—

“That neither singly can be manifested

Without the show of both; fat Falstaff, *he*

Hath a great scene;” &c.

Much more probably, however,—

“_____ of both: *therein*³ fat Falstaff

Hath ” &c.

For some such word seems indispensable to the sense.

³ The corrupt and perhaps surreptitious quartos have *wherein* in the corresponding speech, but *therein* suits the context better. —*Ed.*

Ib.,—

“ Now, sir,

Her mother, even strong against that match,” &c.

Arrange rather,—

“ Now, sir, her mother, e’en strong ” &c.

All’s Well &c., v. 3,—

“ ————— The young lord

Did to his majesty, his mother, and his lady,

Offence of mighty note.”

Qu.,—“ *and*’s lady.”

Ib., near the end,—

“ And in the lawful name of marrying,

To give our hearts united ceremony.”

Marriage, I suspect.

v. 5,—in the midst of rhyme,—

“ Cricket, to Windsor chimnies shalt thou leap ;

Where fires thou find’st unrak’d, and hearths unswept,

There pinch the maids ” &c.

Unswep. Venus and Adonis, St. clxxv.,—

“ This mutiny each part doth so surprise,

That from their dark beds, once more, leap her eyes ;

And, being open’d, threw unwilling light

Upon the wide wound ” &c.

Quere whether the context does not require that *leap* should be the past tense here for *leapt* ? Drayton, *Nymphidia*,—

“ Then thrice under a brier did creep,

Which at both ends was rooted deep,

And over it three times she leapt,

Her magic much availing.”

Polyolbion, Song ii. ; the gigantic boar, which Bevis of Hampton slew,

“ Digg’d caverns in the earth, so dark and wondrous deep

As that, into whose mouth the desperate Roman leap ;”

or, as Drayton spells it, *leepe*. Chalkhill (or Walton),
Thealma and Clearchus, Retrospect. iv. 243,—

“ ————— many a weary step
It led the prince, that pace with it still kept.”

It is, if I am not misinformed, the Anglo-Saxon mode of
forming the past in all such verbs.⁴

Ib.,—

“ Lust is but a bloody fire.”

i.e., a fire whose origin is in the blood; not, as Steevens
explains it less accurately, a fire *in* the blood.

MEASURE FOR MEASURE.

i. 4,—

“ We have strict statutes, and most biting laws,
The needful bits and curbs to headstrong *steeds*,” &c.

Folio (there is no previous edition), *weeds*. Surely *wills*.

5,—

“ Sir, make me not,” &c.

⁴ The Old Corrector seems to have been on a wrong scent
when, to cure the defective rhyme, he gave,—

“ Cricket, to Windsor chimneys *when thou'st leapt*.”

Observe the quarto reading, as quoted in Mr. Dyce's note.

Chaucer, Knightes Tale, v. 2689, if Tyrwhitt's text is right,—

“ ————— his hors for fere gan to turne,
And *lepte* aside, and foundred as he *lepe*,
And, er that Arcite may take any kepe,
He pight him on the pomel of his hed.”—*Ed.*

Qu.,—

“ Sir make me not your story.

Lucio.

It is true.

I would not—though ’tis ” &c.

Ib.,—

“ _____ as blossoming-time
That from the *seedness* the bare fallow brings
To teeming foison.”

Compare *childness*? Winter’s Tale, i. 2,—

“ He makes a July’s day short as December;
And, with his varying childness, cures in me
Thoughts that would thicken my blood.”

ii. 1, end of the first dialogue, before the entrance of Froth, &c.,—

“ *Escalus*. Well, Heaven forgive him!” &c.

Should not this speech be marked as spoken aside?

Ib., *Mistress Overdone*. Beaumont and Fletcher, *Wild-goose Chase*, ii. 1, Moxon, vol. i. p. 547, col. 1,—

“ Their modesty is anger (*i.e.*, *violent desire*) to be over-done.”

2, l. 5,—

“ All *sects*, all ages,” &c.

Possibly an erratum for *sorts*. If the context could be arranged accordingly, I should be inclined to dispose these three lines as follows,—

“ _____ — all sorts, all ages,
Smack of this vice; and he to die *for’t*! [so first fol.—*Ed.*]

Angelo.

Now

What is the matter, provost?

Prov.

Is’t your will

Claudio shall die to-morrow?”

4,—

“ ——— Heaven hath my empty words,
While my *invention*, hearing not my tongue,
Anchors on Isabel.”

Wrong. *Intention?* [so Warburton.—*Ed.*]

Ib.,—

“ Lay by all nicety, and *prolixious* blushes.”

Drayton, *Moses*, B. i. ed. 1630, p. 134,—

“ ——— the way the army was to pass
—————
————— more *prolixious* was
Than present peril any whit commended.”

Compare the old forms *stupendious* (the common people even now say *tremendious*), *robustious*, *e.g.*, *Hamlet*, iii. 2, “a robustious periwig-pated fellow;” *King Henry V.* iii. 7, “the men do sympathize with the mastiffs in robustious and rough coming on;” *Drayton, Moses*, B. ii. p. 154,—

“ Winter let loose in his robustious kind
Wildly runs raving through the airy plains.”

Other similar forms. *Play of Locrine*, ii. 4,—

“ Superbious Briton, thou shalt know too soon
The force of Humber and his Scythians.”

Drayton has even, *Moses*, B. iii. p. 173,—

“ His brows encircled with splendidious rays.”

Butler, Palinode to the Hon. E. Howard, l. 39, *Cooke’s* edition,—

“ And those *stupendous* discoveries
You’ve lately made of wonders in the skies.”

Stupendious. [So other editions.—*Ed.*]

Ib., near the end,—

“ ——— O *pernicious* mouths,
That bear in them one and the self-same tongue,” &c. ;

wilderness. Chapman, Bussy d'Ambois, v. 1, Old English Plays, vol. iii. p. 322,—

“ _____ and study
The errant wilderness of a woman's face;”

read, *metro postulante*, *wildness*. Possibly in the manuscript it was written *wildenesse* (though this does not seem a likely spelling), whence the error.

2, *ad fin.*,—

“ With Angelo to-night shall lie
His old betrothed, but despis'd;
So disguise shall, by the disguis'd,
Pay with falsehood false exacting,
And perform an old contracting.”

Read, *metro postulante*, “ *th'* disguis'd;” and so the folio; which has also *despised* and *disguised*; more harmoniously, I think. Macbeth, i. 1, write, *metri gratia*,—

“ Hover through *th'* fog and filthy air.”

iv. 1, near the beginning,—“ much upon this time have I promised here to meet. *Mari*. You have not been inquired after.” Was *meet*, used absolutely, good English in Shakespeare's age any more than now? *Qu.*, “ to meet —” (yet, on the other hand, why should Mariana interrupt him?) *See* is used in a manner somewhat similar, Troilus and Cressida, iv. 4, and Cymbeline, i. 2,—

“ When shall we see again?”

Ib.,—

“ There have I made my promise to call on him,
Upon the heavy middle of the night.”

Fol.,—

“ There haue I made my promise vpon the
Heauy midle of the night to call vpon him.”

It is impossible that such a change, as that supposed in the received reading, could have taken place through mere corruption. The lines wanted only new arranging,—

“There have I made my promise
Upon the heavy middle of the night
To call upon him.”³

Lines of seven syllables—though not so common as those of five or six—are, like them (see S. V., Art. liv.), legitimate parts of Shakespeare’s metrical system; as much so as the ten-syllable one itself. What is unusual in the case, is the slightness of the pause at the end of the line; short lines being usually followed by a full stop, or something very like it. Much Ado &c. iv. 1,—

“What do you mean, my lord?”

Claudio. Not to be married;
Not to knit my soul to an approved wanton.”

Arrange,—

“What do you mean, my lord?”

Claudio. Not to be married; not to knit my soul
To an approved wanton.”

Ib.,—

“And rack thee in their fancies.—Welcome! How *agreed*?”
'*greed*, as a few lines above, and elsewhere; *e.g.*, Antony and Cleopatra, ii. 6,—

“————— this '*greed* upon,
To part with unhack'd edges,” &c.

³ The recent editors have been unfortunate here. They mostly read,—

“There have I made my promise on the heavy
Middle of the night to call upon him;”

the measure of which, according to Mr. Collier, “is not defective, though rather harsh.” The last line *has every accent on the wrong syllable*!—*Ed.*

Ib., ad fin.,—

“ Our corn’s to reap, for yet our *tithe*’s⁴ to sow.”

See Var. notes. Undoubtedly *tilth*’s.

3,—

“ By cold gradation and *weal-balanc’d* form.”

*Well-balanc’d*⁵ of course.

Ib.,—

“ ————— If you can, pace your wisdom
In that good path that I would wish it go ;
And you shall have your bosom on this wretch,” &c.

Point (in the folio, too, there is no comma after *can*),—

“ ————— If you can pace your wisdom
In ————— go,” &c.

Standing thus, the construction is very harsh ; I think quite beyond the limits of Shakespearian grammar. I believe that a line is lost after *go*.

Ib.,—“ — I dare not for my head fill my belly ; one *fruitful*
meal would set me to ’t.” *Bountiful, copious.* Othello, ii. 3,

“ ————— she’s fram’d as fruitful
As the free elements.”

⁴ According to Mr. Knight, *tithe* means “ seed which is to produce tenfold :” in other words, division is the same as multiplication ; $\frac{1}{10} = 10$.—*Ed.*

⁵ This reading did not originate with Hanmer, as is usually supposed ; it is found in Rowe and Pope. Strange to say, it was neglected by Theobald, Warburton, Capell, and Johnson, not to mention Malone, Mr. Knight, and (in his first edition) Mr. Collier. It has been received by Mr. Dyce, Mr. Staunton, Mr. Halliwell, and now by Mr. Collier. It is also found in the Old Corrector.—*Ed.*

King Lear, iv. 6, near the end,—“ —if your will want not, time and place will be fruitfully offered.”

v. 1, we should arrange, perhaps,—

“ ————— No, my good lord ;
Nor wish'd to hold my peace.

Duke. I wish you now, then ; pray [for *pray you*] take note of it :
And when you have a business for yourself,
Pray heaven, you then be perfect.

Lucio. I warrant your honour.”

For *warrant*, see S. V., Art. iv. p. 65.

Ib.,—

“ But at this instant he is sick, my lord,
Of a strange fever.”

Strange is quite alien here. Read *strong*. *He is too ill to move*. The converse of the error in the Comedy of Errors, ii. 2, fol. p. 89, col. 2,—

“ Whose weaknesse married to thy *stranger* state,
Makes me with thy strength to communicate.”

In this latter play, v. 1,—

“ Anon, I wot not by what *strong* escape,
He broke from those that had the guard of him ;”

(atque ita fol.) read *strange*.⁶ As You Like It, i. 3,—“ Is it possible on such a sudden, you should fall into so *strong* a liking with Sir Rowland's youngest son ?” (here, too, the folio agrees with all the editions.) *Strange*, I think. King Richard II. v. 3,—

“ O heinous, *strong*, and bold conspiracy !”

Strange. King Lear, ii. 1,—

“ ————— O *strong* and fasten'd villain !”

⁶ So the Old Corrector.—*Ed.*

Fol., *strange*. Partly perhaps from *strangeness* (erratum for *strange news*) eleven lines below. Machin, Dumb Knight, ii., near the end, Dodsley, vol. iv. p. 409,—

“ Yet if my tears may mollify thy heart,
Receive them as the flood of *strangest* tides ;
Turn not thy face from her that dotes on thee.”

Strongest. Beaumont and Fletcher, Custom of the Country, sc. ult., near the beginning,—

“ ———— I am troubled, *strongly* troubled.”

Strangely, I suspect.

COMEDY OF ERRORS.

i. 1,—

“ And *this* it was,—for other means were none,—
The sailors sought for safety by our boat,” &c.

Read *thus*.

ii. 1, —

“ ———— yet often touching will
Wear gold,” &c.

Read,—“ And *so* no man, that hath ” &c. Suggested by a note in the Variorum ; and so indeed some editions have it.

2,—

“ Unless I spake, or look'd, or touch'd, or carv'd to thee.”

Qu., *carv'd thee*. Besides that *carv'd to thee* makes the verse drag, Shakespeare, as I have observed elsewhere, in his earlier plays eschews the trisyllabic ending altogether. Two Noble Kinsmen, where the Doctor is giving directions to the wooer as to the behaviour to be observed in the company of his mistress, the jailor's daughter ; iv. 3, near

the end,—“ — desire to eat with her, carve her, drink to her, and still among intermingle your petition ” &c. And so construe, Beaumont and Fletcher, Double Marriage, v.1, Moxon, vol. ii. p. 121, col. 1,—

“ Nay, then I ’ll carve myself ; I ’ll stay no ceremonies.”

Beaumont, Translation of Ovid’s Remedy of Love, vol. ii. p. 704, col. 1,—

“ Salute him friendly, give him gentle words,

Return all courtesies that he affords,

Drink to him, carve him, give him compliment ;” &c.

Day, Isle of Gulls, iii. 1 [ed. 1633, D.], “ My lady’s in love with thee. *Lisan*. With me, my lord ! *Bas*. With thee, my lady. Her amorous glances are her accusers ; her very looks write sonnets in thy commendations [—*tion*] ; she carves¹ thee at board, and cannot sleep, for dreaming of thee, in bed.”

ii., towards the end,—

“ ’Tis true, she rides me, and I long for grass.”

Meaning that he is hungry ?

iii. 1,—

“ Mome, malt-horse,” &c.

¹ Three of these four passages have been quoted by Mr. Dyce (“ Few Notes ” &c. p.18), in support of Mr. Hunter’s well-known interpretation of the word *carve*. I should say they all refer to cutting up food. It appears, from the curious passage adduced from Overbury by Mr. Grant White, that there really was “ a sign of intelligence made by the little finger as the glass was raised to the mouth,” and that this sign *bewraied carving*. *Carving* therefore (at least this sort of it) must have been not this or any other sign, but something that this sign indicated. Perhaps, however, some words may be lost in Overbury.—*Ed.*

Heywood, Rape of Lucrece, i. 2, speaking of the supposed idiot Brutus,—

“Hence with that mome.”

Song in Massinger’s Fatal Dowry, Moxon, p. 289, col. 2,—

“What though the gallants call thee Mome?”

See context. Sir Philip Sidney, Defence of Poesy, near the end,—“— if you have so earth-creeping a mind &c.— or rather, by a certain rustical disdain, will become such a mome as to be a Momus of poetry, then ” &c. Spenser, Canto i. of Mutabilitie, St. xlix., where Faunus is caught, and treated roughly, by Diana and her nymphs,—

“Ne ought he said, whatever he did heare,

But, hanging down his head, did like a Mome appeare.”

Sylvester, Epistle ii. ed. 1641, p. 643, col. 2,—

“Perhaps this suitor was some simple patch :

Why should she grant with such a mome to match ? ”

Compare (for *malt-horse*) Jonson, Every Man in his Humour, i. 4, Gifford, vol. i. p. 36,—“ Hang him, rook ! he ! why he has no more judgment than a malt-horse.”

2, conversation between Antipholus S. and Dromio S. I have little or no doubt that the *geographical* part of this dialogue is spurious.

iv. 2,—

“A chain, a chain : do you not hear it ring ? ”

Should there not be a dash after the colon ? See context.

v. 1,—

“And in a dark and dankish vault at home

They ² left me and my man,” &c.

² Walker writes *They* for *there* without observation ; so, too, the Old Corrector. But might not Shakespeare have written,—

The termination *ish* has not here a lessening force, but implies the same as in forms derived from nouns substantive, *e.g.*, *foolish*, *womanish*, &c. *Quere*, indeed, whether *dankish* itself may not be derived from the substantive *dank*, not from the adjective? Marston, Prologue to P. ii. of Antonio and Mellida, Lamb, vol. i. p. 81, ed. 1835,—

“The rawish dank of clumsy [read *clammy*] winter cramps
The fluent summer’s vein.”

(Milton’s *dank*, P. L., vii. 440,—

“————— yet oft they quit
The dank, and, rising on stiff pennons, tower
The mid aerial sky,”

is merely a Latinism.) Compare *the damp*.—Other instances of *dankish*. Yorkshire Tragedy, sc. 3, *ad fin.*,—

“The heavy weight of sorrow draws my lids
Over my dankish eyes.”

In the same manner perhaps *dampish*, *chillish*, *hoarish*, are formed; at any rate, the *ish* in these words, as they are used by the old writers, has the same force as in *dankish*.

Dampish. Bacon, Essay of Building,—“—let it — be level upon the floor, no whit sunk underground, to avoid all dampishness.” Spenser, F. Q., B. iii. C. iv. St. lii.,—

“All soddeinly dim wox the dampish ayre,
And griesly shadowes coverd heaven bright.”

“————— bore me thence
Into a dark and dankish vault at home,
There left me” &c.?

And may have crept in from the third and fourth verses above, and then *into* been purposely changed to *in*, to make metre and something like sense. In the passage from Marston, Walker gives *cramps* for *ramps*, also without any remark.—*Ed.*

Chapman, Widow's Tears, iv. 1, Dodsley, vol. vi. p. 176 ;
there printed as prose,—

“ Let's air our dampish spirits, almost stifled
In this gross muddy element.”

Herrick, Old Wives' Prayer, ed. Clarke, vol. ii. p. 99, lxxv.,

“ — those sounds that us affright
In the dead of dampish night.”

Hoarish. Romeus and Juliet, Var. Shakespeare, vol. vi.
p. 305,—

“ But sound advice aboundes in heddes with horish heares.”

Chillish. Romeus and Juliet, *ut supra*, p. 325,—

“ Her golden heares did stande upright upon her chillish hed.”

So apparently *learnedish*, Butler, Miscellaneous Thoughts,
463,—

“ Some write in Hebrew, some in Greek,
And some, more wise, in Arabic,
T' avoid the critic, and th' expense
Of difficulter wit and sense ;
And seem more learnedish than those
That at a greater charge compose.”

Some of these words, however, are clearly derived from
adjectives. *Rawish*; Marston, above. *Maddish*, Beau-
mont and Fletcher, Wild Goose Chace, ii., near the end,—

“ Dost think I am maddish ? ”

See the context. *Duskish*. Spenser, F. Q., B. i. C. vii.
St. xiii.,—

“ Through smouldry cloud of duskish stinking smoke.”

and so ib., C. xi. St. xliv.,—

“ Enrold in duskish smoke and brimstone blew.”

Swartish. Stanyhurst, *Æn.* iv. (I quote at second-hand),—

“ ————— Ile with fire swartish hop after ; ”

(*sequar atris ignibus absens*).

Grayish. Romeus and Juliet, p. 284,—

“This barefoote fryer gyrt with cord his grayish weede.”

Wannish. Fairfax's Tasso, B. iv. St. i.,—

“The ancient foe to man and mortal seed

His wannish eyes upon them bent askance.”

And so T. C. (Carew, as is supposed) in his translation of the same passage, ap. Introduction to Singer's Fairfax,—

“He that graund foe was aie to humaine kind,

His wannish eyes doth on the Christians cast.”

Milton, Minor Poems, The Passion,—

“The leaves should all be black whereon I write,

And letters, where my tears have wash'd, a wannish white.”

Ib.,—

“Master, shall I fetch your stuff from shipboard?”

Surely, “shall I *go* fetch;” the expression seems even more natural.

MUCH ADO ABOUT NOTHING.

i. 1, near the end,—

“————— Was't not to this end

That thou begann'st to twist so fine a story?”

Surely *story* is wrong. [*Qu.*, *string*.—*Ed.*]

3,—“A proper squire! And who, and who?” Shirley, Witty Fair One, iv. 2, Gifford and Dyce, vol. i. p. 333,—

“— and when, and when?” Wedding, iii. 2, p. 406,—

“And how, and how do you like it?” Gentleman of Venice, iii. 4, vol. v. p. 50,—“And how, and how shew

these things?" Cardinal, v. 2, p. 339,—“And how, and how?"

ii. 1,—“— the base, *the*¹ bitter disposition of Beatrice.” I doubt. *Bettris*, the beloved of George-a-Green in Greene’s play, is undoubtedly an English form of *Beatrice*. Hence I conjecture that in *Much Ado &c.*, where *Beatrice* is a dissyllable, the name is to be pronounced *Bettris*; where a trisyllable, *Betteris*.

Ibid.,—“— huddling jest upon jest with such impossible conveyance upon me,” &c. Drayton, Odes, Love’s Conquest,—

“S’impossibly I love you” &c.

Note by the way, in the passage of Drayton, *S’* for *So*. Barons’ Wars, B. vi. St. xvii.,—

“By him to daunt whos’ever sat below.”

Ib.,—“— if her breath were as terrible as her terminations,” &c. Folio, “as terminations.” Palpably wrong; possibly Shakespeare wrote “her *minations*,”²—one of his many coinages from the Latin. The great objection to this is, that it seems quite unlike comedy.

¹ Both quarto and folio read “(*though* bitter).” *The* is Johnson’s conjecture. See his note in Var. 1821.—*Ed.*

² This is very ingenious, but, as the quarto reads “*her* terminations,” we have probably in the folio merely one of the omissions so common in that edition. When these occur in verse, they of course produce those limping lines of nine syllables which some editors receive as part of Shakespeare’s metrical system. The word *termination*, however, never occurs elsewhere in Shakespeare; nor, indeed, does *mination*.—*Ed.*

Ib.,—"Here, Claudio," &c. What follows—perhaps the whole speech—is a kind of verse,—

"I' faith, Lady, I think your blazon to be true;
 Though I'll be sworn, if he be so, his conceit is false.
 Here, Claudio,
 I have wooed in thy name, and fair Hero is won;
 I have broke with thy father, and his good will obtain'd;
 Name the day of marriage, and God give thee joy."

3,— "And I take him to be valiant. *Don Pedro*. As Hector, I assure you." Possibly with an under-allusion to the incident of Hector's running away from Achilles. (Too far-fetched, I fear. Yet see context.)

Ib.,—"Didst thou not hear somebody? *Conrade*. No; 'twas the *vane* on the house." Fol. *vaine*. Read *raine*. See above; "stand thee close under this penthouse, for it drizzles rain."

I know not whether the spelling *vaine* for *vane* was uncommon; if it was, this would be another argument in addition to the internal evidence. Minshieu (ed. 2, 1627,³ the edition which I have consulted) has both *vaine* and *vane*, each in its place according to the order of the letters; and in the only other two passages of Shakespeare beside the present, in which the indices mention it as occurring, it is spelt in the folio *vane* (*Much Ado*, iii. 1, p. 110, col. 1,— "If speaking, why a vane blowne with all windes;") and

³ In my copy, which is dated 1625, the word occurs twice, thus written:—"13689 a Vaine, or Wether-cocke. Vi. Wether-cock in Cock," and "13706 a Vane. Vi. Weather-Cocke sub voce Cocke."—*Ed.*

veine (L. L. L., iv. 1, p. 130, col. 2,—“What plume of feathers is hee that indited this letter? What *veine*? What Wethercocke?” This part of the L. L. L. is most corruptly printed in the folio.) I do not remember noticing the spelling *vaine* in other old books.

iv. 1,—

“*Leon.* Are these things spoken? or do I but dream?

D. John. Sir, they are spoken, and these things are true.

Bene. This looks not like a nuptial.

Hero.

True? O God!”

This refers to Don John’s speech.

Ib.,—

“————— O, she is fall’n
Into a pit of ink! that the wide sea
Hath drops too few to wash her clean again,” &c.

I conjecture that we should point,—

“Into a pit of ink, that the wide sea” &c.

i.e., into *such* a pit of ink that ” &c.

v. 1,—

“————— villains,
That dare as well answer a man, indeed,
As I dare take a serpent by the tongue.”

Point,—“answer a man indeed,” *i.e.*, one who is indeed a man. See the whole context. And so understand *indeed* Hamlet, iii. 4,—

“A combination and a form, indeed,
Where every god did seem to set his seal,” &c.

Shirley, *Love Tricks*, i. 1, Gifford and Dyce, vol. i. p. 16,—
“(Pygmalion)—made the picture of a woman so to the life,

that he fell in love with it, courted it, lay in bed with it, and, by [the] power of love, it became a soft-natured wench, indeed, and he begot I know not how many children of her." Dele comma after *wench*.

Ib.,—" — I think he be angry indeed. *Claud.* If he be, he knows how to turn his girdle." This phrase occurs as late as Swift, *Polite Conversation*, Dial. i. ed. 1784, vol. viii. p. 318, "Mr. Neverout, if Miss will be angry for nothing, take my counsel, and bid her turn the buckle of her girdle behind her."

2,——" — I can find out no rhyme to *lady*, but *baby*, an innocent rhyme; for *scorn*, *horn*, a hard rhyme; for *school*, *fool*, a babbling rhyme; very ominous endings." *Innocent* here means *silly*.

3,—Epitaph,—

"Done to death by slanderous tongues
Was the Hero that here lies."

Can there be a play upon the word *hero* here, and iv. 1?

"O Hero! what a Hero hadst thou been," &c.

It seems too forced for Shakespeare. [Does S. ever use the word?—*Ed.*]

Ib.,—

"Graves, yawn, and yield your dead,
Till death be uttered,
Heavily, heavily."

The folio, Knight, and (I think) Collier,⁴ read *Heavenly*, *heavenly*; a most absurd error, generated (*ut sæpe*) by the

⁴ Mr. Collier, though thinking the folio might be right, retained *heavily* as "the reading of the oldest authority." This was before he discovered the Old Corrector, who corrected the blunder of the folios.—*Ed.*

corruption of an uncommon word to a common one. So Hamlet, ii. 2,—“it goes so *heavily* with my disposition,”—the folio (p. 262, col. 2) has *heavenly*; as Dyce has also noticed, Remarks. My note, however, was suggested by the sense of the passage. So in Peele, King Edward I., Dyce, 2nd ed., vol. i. p. 173,—“Sweet lady, *abate* not thy looks so *heavenly* to the earth,”—we should read *heavily*; and also *abase* for *abate*. This alteration ought also to be made, I think, in Coriolanus, iii., near the end,—

“————— deliver you, as most
Abated captives, to some nation
 That won you without blows!”

For what would *abated* mean here?

With regard to the words, “Graves, yawn,” &c., I know not why we should consider them as anything more than an invocation—after the usual manner of funeral dirges in that age, in which mourners of some description or other are summoned to the funeral—a call, I say, upon the surrounding dead to come forth from their graves, as auditors or sharers in the solemn lamentation? *Uttered*, expressed, commemorated in song. Compare the dirge in Beaumont and Fletcher’s Knight of the Burning Pestle, iv. 4, Moxon, vol. ii. p. 92, col. 1,—

“Come, you whose loves are dead,” &c.;

the “Threnos” which concludes Shakespeare’s verses printed at the end of Chester’s Love’s Martyr; also, I think, that in the play of Fuimus Troes, iii. 7, Dodsley, vol. vii. p. 424; and the summoning together of the birds in Skelton’s Philip Sparrow. The explanation of *uttered*, as signifying *ousted*, is one of the many unfortunate exhibitions of half-learning to which our poet has given occasion.

4,—

“ In the estate of honourable marriage.”

Folio (and old copies in general; Var.), “ In the *state*.”Read “ *I' th'* state.” Steevens saw this, partly at least.

Ib., near the end. One would almost suspect that *there is* was a corruption, and that Shakespeare intended a gnomic line,—

“ No staff more rev'rend than one tipt with horn.”

LOVE'S LABOUR'S LOST.

i. 1,—

“ Why should I joy in any [*an*] abortive birth ?

At Christmas I no more desire a rose,

Than wish a snow in May's new-fangled *shows* :

But like of each thing that in season grows.”

Shows is evidently wrong. *Mirth* might serve as a bad prop to the rhyme, till the true reading were discovered.¹

¹ Theobald read *earth* for the same reason. No doubt, as Walker says, the old copies are wrong, though the difficulty is not so much as noticed by any recent editor. It appears, moreover, that *But* at the beginning of the last line quoted above has changed places with *So* at the beginning of the following couplet, for *So* makes nonsense where it stands even with the present text; but, *qu.*, did not Shakespeare *finally* write (for the text of this play seems to have originated in a foul copy) ?—

“ *But* you'll to study now it is too late ;

That were to climb o'er th' house t' unlock the gate.”

The last line is from the first folio ; I have only inserted the apostrophes, to remove Mr. Collier's metrical scruples.—*Ed.*

2,—

“ My father's wit, and my mother's tongue, assist me!

Arm. Sweet invocation of a child, most pretty and *pathetical*!”

Is not this an erratum for *poetical*? I say erratum; for Armado is not a blunderer.²

ii. 1,—

“ ————— I'll repay it back,

Or yield up Aquitain.

Princess.

We arrest your word.”

We'rest (or, possibly, *w'arrest*).

Ib., and again, v. 2, a quibble on *No point*. Rowley, Noble Soldier, iii. 4, 13th page of the act,—

“ Art thou not yet converted?

Balthasar,

No point.”

iii. 1,—

“ ——— it (*l'envoy*) is an epilogue or discourse to make plain
Some obscure precedence *that hath tofore been sain*.”

Is this a quotation from some old treatise on the art of composition,—old in Shakespeare's time? (For *precedence*, compare Antony and Cleopatra, ii. 5,—

“ I do not like *but yet*, it doth allay
The good precedence.”)

Ib., “ Remuneration!” I imagine that Shakespeare only

² Walker probably was thinking of Costard's “most pathetical nit.” But *pathetical* seems to have been used in a general sense, *i.e.*, exciting other passions as well as pity. Hence in Chapman, Widow's Tears, “These are strange occurrents, brother, but pretty and pathetical,” it seems to mean *affecting*, but with pleasure rather than pity.—*Ed.*

meant to censure the affected use of the word in conversation. He himself employs it, Troilus and Cressida, iii. 3,—

“ ———— O, let not virtue seek
Remuneration for the thing it was.”

Remuneration occurs frequently in Shakespeare's contemporaries.

Ib., near the end,—

“ Oh!—
And I, forsooth, in love! I, that have been Love's whip;
A very beadle to a humorous sigh;
A critic, nay, a night-watch constable;
A domineering pedant o'er the boy,
Than whom no mortal so magnificent!
This wimpled, whining, purblind, wayward boy;
This senior-junior,” &c.

There ought to be a longer pause after *o'er the boy*, than the present punctuation implies; for the words, *Than whom no mortal* &c. refer, not to Cupid, but to Biron himself.

iv. 1,—

“ Hereby, upon the edge of yonder *coppice*.”

The double ending breaks in upon the characteristic flow of the blank verse in this play. *Qu.*, *copse*.

Ib.,—“What shalt thou *exchange for rags? robes; for tittles? titles; for thyself? me.*” Spenser, C. i. of Mutabilitie, St. vi.,

“ And wrong of right, and bad of good did make,
And death for life exchanged foolishlie.”

I know not whether this was a native English idiom, or borrowed from the Latin.

Ib.,—“ Ay, my continent of beauty.” Does *continent* here

mean simply (*ut passim apud poëtas vett.*) *that which contains; my repository of beauty?* Among other instances of *continent* in this sense, note Herrick, "The Apron of Flowers," Clarke, vol. i. p. 90, cxxi.,—

"To gather flowers Sappho went,
And homeward she did bring,
Within her lawny continent
The treasure of the spring."

cccv.,—"The Broken Crystal."

"To fetch me wine my Lucia went,
Bearing a crystal continent;
But, making haste, it came to pass,
She brake in two the purer glass," &c.

Ib.,—

"An I cannot, another can."

Miseries of Enforced Marriage, ii. Dodsley, vol. v. p. 25,—

Scarborow. I will not lie with her [his wife].

Ilford. *Cætera volunt* [*sic*] she'll say still,
If you will not, another will."

(*Qu.*, *Cæteri v.*) The latter line seems to have belonged to this same song. W. Rowley, *A Match at Midnight*, i. [9], Dodsley, vol. vii. p. 314,—"*Bloodhound.*—Then an old man—*Sim.* Then will she answer, If you cannot, a younger can."

2,—

"That sings heaven's praise with such an earthly tongue."

Obviously wrong. Read, as in the *Passionate Pilgrim*, ix.,

"That sings *the* heavens' praise."

3,—

"Thou mak'st the triumvir, the corner-cap of society."

Day, *Isle of Gulls*, iv. 1, near the end,—"Now am I rid

of a triumvirie of fooles, and by their absence haue wonne a free accesse to an escape." Chapman &c., Chabot, iii. 2, near the beginning,—“ — the chief of this triumvirie, our chancellor,” &c.

Ib.,—

“Thou for whom Jove would swear,” &c.

Were it not for the concluding line, I should conjecture,

“Thou for *whose love* Jove” &c.

Ib.,—

“Ah me! says one; O Jove! the other cries;

One, her hairs were gold, crystal the other's eyes.”

Considering the scandalous state of the text in this part of the play in the folio,³ I should almost venture to read, “*One's* hairs were” &c. Perhaps “*One her* hairs,” whoever wrote it, was meant for the possessive, like “Thomas his book,” “Mary her gown,” &c. So in the play of *Lingua*, iv. 7, “Psyche her majesty;” in *Sir Clyomon* &c., Dyce's *Peele*, vol. iii. p. 45, “Atropos her stroke.”

Ib.,—

“_____ shall hear

Faith infringed, which such zeal did swear?”

Perhaps “*Of* faith infringed,” or “Faith *so* infringed.” Or can it be “*Such* faith &c.?”⁴ *i.e.*,—if the words will bear such

³ The old copies are at least guiltless of the comma after *One*; that is due to Malone. The quarto reads *One her*; the first folio *On her*; the other folios omit *One*, and so the earlier editors. This, of course, is a mere sophistication. The modern received reading has two unfortunate defects: it is against sense and metre. Walker's conjecture satisfies both.—*Ed.*

⁴ The second folio has,—

“*A* faith infringed, which such *a* zeale did sweare.”—*Ed.*

a meaning, which, I fear, they cannot—*so weighty an obligation*.

Ib.,—

“ I am betray'd by keeping company
With moon-like men, of strange inconstancy ;”

and notes in Var. 1821. Steevens says, “ The old copy reads, *men-like men*.” I know not whether he includes the folio ; that, at any rate, has,—

“ With men, like men of inconstancie.”

Qu.,—

“ With men like *you*, men of inconstancy.”

Yet this seems unsatisfactory.⁵ *Moon* might be corrupted by its neighbour *men*, as perhaps in *Midsummer Night's D.*, v. 1, “ — they may pass for excellent *men*. Here come two noble beasts in, a *moon* and a lion ;” where the folio has “ a *man* and ” &c., and so Knight ! [and others.—*Ed.*]

Ib.,—

“ O, nothing so sure ; and thereby all forsworn.”

I would expunge the *O* in this line (the *O* is a well-known intruder, and several lines in the neighbourhood begin with it) ; and perhaps also a little below,—

“ Some salve for perjury.

Biron.

O, 'tis more than need !”

Or possibly we should omit 'tis.

⁵ This emendation of Walker's has recently been adopted by Mr. Dyce in his excellent edition. Walker probably thought “ men of inconstancy ” a weak phrase under the circumstances. *Qu.*, “ men *all* inconstancy.” Compare *Troilus and Cressida*, v. 2, “ I am all patience.”—*Ed.*

Ib.,—

“ And plant in tyrants mild *humility*.”

Humanity.⁶ The same corruption appears to have taken place in Heywood, *A Woman Killed with Kindness*, Dodsley, vol. vii. p. 274,—

“ ————— I'll not martyr thee,
Nor mark thee for a strumpet ; but with usage
Of more *humility* torment thy soul,
And kill thee even with kindness.”

v. 1, near the beginning,—“ this is abominable,” &c., “ it insinuateth me of *insanie*; *ne intelligis, domine?* to make *frantic, lunatic*.” *Qu.*, *insanire*.⁷

Ib.,—“ Arts-man, *præambula*.” *Artsman* (the hyphen is unnecessary), *i.e.*, *professor of the arts* (*artes humaniores* or *liberales*). Massinger, *Emperor of the East*, iv. 4, Moxon, p. 256, col. 2, speaking of a physician,—

“ What have you there ?

Cleon.

The triumphs of an artsman
O'er all infirmities, made authenticall
With the names of princes, kings, and emperors,
That were his patients.”

I have met with it several times in old plays. Chapman, *Il. xvi.*, Taylor, vol. ii. p. 83,—

“ ————— like an oak, a poplar, or a pine,
New fell'd by arts-men on the hills,” &c.

τέκτονες ἄνδρες, v. 483. xviii. p. 135, l. 27, of Vulcan, “ the famous artsman.”

⁶ So the Old Corrector.—*Ed.*

⁷ So, too, Mr. Dyce proposes. He would also read *wax* for *make*, which certainly appears highly probable. We may say as much for the Old Corrector's reading *one* for *me*.—*Ed.*

2,—

“ Sweet hearts, we shall be rich ere we depart,
 If fairings come thus plentifully in :
 A lady wall'd about with diamonds !
 Look you what I have from the loving king.”

Surely lines three and four ought to change places.⁸

Ib.,—

“ But, Katherine, what was sent to you from fair Dumain ? ”
 Dele *Katherine*.

Ib.,—

“ Some thousand verses of a faithful lover.”
 Does *of* mean *concerning*?

Ib., fol. and (*teste* Var.) quarto of 1598,—

“ And shape his seruice wholly to my *deuice*,
 And make him proud to make me proud that jests.”

Theobald (I think it was he⁹) altered this to *behests*. The metre, however, requires that it should be *hests*. For this form—if it be necessary to adduce instances—see *Tempest*, i. 2, “ Refusing her grand *hests* ;” iii. 1, “ I have broke your *hest* to say so.” Collier has restored *hest* for *haste* on the authority of the earliest quarto, *I King Henry IV.* ii. 3, “ On some great sudden *hest*.” The word frequently occurs in Spenser, who also spells it *heast*.

⁸ But *qu.*, “ *All ladies wall'd about* ” &c.—*Ed.*

⁹ Theobald, like the rest of the early editors, merely followed the second folio, which reads,—

“ And spare his service *all* to my *behests*.”

Malone, and the recent editors (except Mr. Dyce, who reads *hests*), spoil the metre by reading *wholly* and *behests*.—*Ed.*

Ib.,—

“Thy news, Boyet?”

Boyet.

Prepare, madam, prepare!”

Possibly, madame, here and in some other passages of the play. This word is frequently accented on the latter syllable by Jonson; *e.g.*, *Magnetic Lady*, ii. 1, Gifford, vol. vi. p. 43,—

“No, but your parson says he knows, madam.”

Sad Shepherd, pp. 254, 285, 286. If this be the pronunciation here, it must be on account of its being addressed to a *French* princess.

Ib.,—

“O vain petitioner! beg a greater matter;

Thou now requests but moonshine in the water.”

(*Requests*, not *request'st*; see Art. lxxvi.) Withals's English and Latin Dictionary, ed. Clerk, 1634, *Adagia nonnulla Latino-Anglica*, p. 561,—“*Inani spe flagrat. He hopes for moone-shine in the water.*”

Ib.,—

“Farewell, mad wenches; you have simple wits.

Princess. Twenty adieus, my frozen Muscovites.”

The lines evidently rhyme; pronounce *Muscovits*.¹⁰ So also pronounce, *Venus and Adonis*, St. cxlii.,—

“For who hath she to spend the night withal,

But idle sounds, resembling *parasites*;

Like shrill-tongued tapsters answering every call,

Soothing the humour of fantastic wits?”

The poets of the Elizabethan age—and, not least, Shake-

¹⁰ “Here (and here only) both the quarto and the folio have ‘*Muscovits*,’—for the sake of an exact rhyme.”—Mr. Dyce's note (90), p. 171, vol. ii.—*Ed.*

speare, from his sense of harmony—were more exact in their rhymes than those of later times. In our own time a reform in rhyming has accompanied the revival of poetry.

Ib.,—"Avaunt, perplexity!"—Addressing Boyet, I think.

Ib.,—

"Whip to our tents, as roes run over¹¹ land."

Land here is the same as *laund* or *lawnd*, otherwise *lawn*. Compare the forms *hine* and *hind* (labourer), *rine* and *rind*, *woodbine* and *woodbind*, &c. Surrey, *Æn.* iv. ed. 1831, p. 156,

"—— the stricken hind with shaft,——

.
That through the groves and lands glides in her flight."

"— illa fuga sylvas saltusque peragrat Dictæos." 3 King Henry VI. iii. 1, l. 2,—

"For through this laund anon the deer will come;"

and Var. notes. Two Noble Kinsmen, iii. *init.*,—

"The duke hath lost Hippolyta; each took
A several land."

Venus and Adonis, cxxxvi. Adonis

"— homeward through the dark lawnd runs apace."

Fanshawe, *Pastor Fido*, v. 5, p. 193,—

"The laund, the dale, the mountain, and the plain,
Resound the Faithful Shepherd's glorious name."

¹¹ Walker does not seem to have been aware of the elegant reading, "run o'er *the* land," for which we are indebted to the third folio, that first inserted *the*, and to the fourth, that first gave *run* for *runs*. So, too, the corrector of Mr. Singer's second folio. Most recent editions read *over*, I am shocked to say, *without any authority*, and *for the sake of the metre*.—Ed.

Ib.,—

“ Help, hold his brows ! ” &c.

Speaking of Biron, not of the king.

Ib.,—

“ Alas, poor Machabæus, how hath he been baited ! ”

Pronounce *Machabæus* with the *æ* broad, like the *ai* in *baited*; for no one who knows Shakespeare can doubt that a quibble is intended.

Ib.,—“ she ’s quick ; the child brags already ; ’tis yours.”

Point,—“ brags —— already, ’tis yours.”

Ib.,—

“ I understand you not : my griefs are double.

Biron. Honest plain words best pierce the ear of grief : ” &c.

Deafe. And so also Malone¹² suggested.

¹² Not Malone, but Capell. The Old Corrector reads *dull* for *double*; this is certainly nearer to the trace of the letters, but we must not be over scrupulous in dealing with old copies that read *device* for *hests*. The context seems to me decisive in favour of *deafe*. To make a *dull* man *understand* it is not requisite to *pierce his ear*, but to *sharpen his wit*. Compare Two Gentlemen of Verona, iii. 1,—

“ My ears are stopp’d, and cannot hear good news.”—*Ed.*

MIDSUMMER NIGHT'S DREAM.

i. 1,—I think Shakespeare wrote,—

“Thou hast by moonlight at her window sung,
With feigning voice, verses of *feigned* love.”

Ib.,—

“But earthlier-happy is the rose distill'd,
Than that which, withering on the virgin thorn,
Grows, lives, and dies, in single blessedness.”

Compare Erasmus's Colloquies, Colloq. Proci et Puellæ,—
“Ego rosam existimo feliciorē, quæ marcescit in hominis manu, delectans interim et oculos et nares, quam quæ senescit in frutice.” I have noticed *earthlier-happy*, Art iii.

Ib.,—

“*Beteem* them from the tempest of mine eyes.”

Spenser, F. Q., B. ii. C. i. St. lix.,—

“But both alike, when death hath both supprest,
Religious reverence doth burial *teene* ;”

undoubtedly the same word, though altered for the sake of the rhyme (*weene-beene*). For other instances of *beteem* in this sense, see Var. notes.

Ib.,—

“Making it *momentany* as a sound.”

(Fol., *momentarie*.) Compare the old adjective *miscellany*; e.g., *miscellany poems*. Donne has *momentane*; Sermon cxlviii. ed. Alford,—“a single, and momentane, and transitory man;” and elsewhere; so also Stowe, teste Encycl. Metrop. in v. Elsewhere, however, I think Shakespeare

uses *momentary*;¹ see Twiss's Index. To Johnson's authorities for *momentary*, and Dryden cited by Henly (for which see Var. notes in loc. M.N.D.), might be added the English Bible of 1551, 2 Cor. iv. 17, quoted Encycl. Metrop. in v., and Udal, Tim. c. 6, ap. Richardson's Dictionary; also Bishop Hall (*momentaniness*), Encycl. Metrop. Fr., *momentané*.

ii. 1, near the beginning,—

“The cowslips tall her pensioners be;
In their gold coats spots you see.”

The passage in Milton's *Penseroso*, l. 6, alludes to the pensioners' dress,—

“————— *gaudy shapes* —————
As thick and numberless
As the *gay* motes that people the sunbeams,
Or likest hovering dreams,
The fickle pensioners of Morpheus' train.”

In those times, pensioners, like pursuivants, progresses, &c., were still things familiar, and naturally suggested themselves as subjects for simile or metaphor.

Ib.,—

“She never had so sweet a changeling.”

Middleton and Rowley, *Spanish Gipsy*, ii. 1, *Old English Plays*, vol. iv. p. 138,—

¹ One of the examples of *momentary* is in *King Richard III.*, iii. 4, another in *Troilus and Cressida*, iv. 2; these consequently are supported by quarto authority. In M.N.D., Capell reads *momentary*, and has not mentioned *momentary* in his *Various Readings*.—*Ed.*

"Yes, father, I will play the changeling ;

.
None but myself shall play the changeling."

Ib.,—

—————
"I'll put a girdle round about the earth
In forty minutes."

This was perhaps a proverbial expression, or something like it. See Steevens's note in *Var. Shakespeare*. Beaumont and Fletcher, *Queen of Corinth*, ii. 4, Moxon, vol. ii. p. 32, col. 2,—

"Why, what a bunch of travel do I embrace now!
Methinks I put a girdle about Europe."²

iii. 1,—

—————
"I'll follow you, I'll lead you *about* a round," &c.
Surely *'bout*.

Ib.,—

—————
"The moon, methinks, looks with a watery eye,
And when she weeps, weeps every little flower," &c.

Alluding to the supposed origin of dew in the moon. Macbeth, iii. 5,—

"Upon the corner of the moon
There hangs a vaporous drop profound."

Fletcher, *Faithful Shepherdess*, iv. 4, Moxon, vol. i. p. 279, col. 2,—

"Showers of more price, more orient, and more round
Than those that hang upon the moon's pale brow."

² A humorous application of the phrase. It is worth observing that in the passage of Shakespeare the Old Corrector replaced *round*, which is omitted in the folios and in Roberts's quarto, though the sense does not require it, and the metre is obscured in those editions by a bad arrangement.—*Ed.*

2,—

“ If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in *the deep*,
And kill me too.”

Read with Coleridge,—“ *knee-deep*.” Compare Macbeth,
iii. 4, near the end,—

“ ————— I am in blood
Stepp'd in so far, that, should I wade no more,
Returning were as tedious as go o'er.”

Heywood, Woman Killed with Kindness, Dodsley, vol. vii.
p. 268,—

“ ————— Come, come, let's in ;
Once o'er [*over*] shoes, we are straight o'er head in sin.”

Qu., is it a proverbial phrase?

Ib.,—

“ Demetrius loves her, and he loves not you.”

There is *perhaps* a line lost after the above.

Ib.,—

“ Therefore, be out of hope, of question, doubt,
Be certain, nothing truer,” &c.

There seems a suspicious awkwardness here. Fol.,—“ *of*
doubt.”³ *Qu.*,

“ Therefore,
Be out of hope, of question, of doubt,” &c.

See S. V., Art lii.

Ib.,—

“ Even till the eastern gate, all fiery-red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt-green streams.”

³ So all the old copies. Pope expelled the third *of*, which was brought back by Mr. Knight and Mr. Collier. Mr. Dyce appears from his note to incline to Pope's emendation.—*Ed.*

Point and write,—

“ Even till the &c. —————
 Opening on Neptune, with *fair-blessed* beams
 Turns into yellow gold ” &c.

The folio has a comma after *Neptune*, and also after *beams*.
 (Compare, as to the thought, Sonnet xxxiii., where the sun
 is described as

“ Gilding pale streams with heavenly alchemy ; ”
 and King John, iii. 1, near the beginning,—

“ To solemnize this day, the glorious sun
 Stays in his course, and plays the alchemist
 Turning with splendour of his precious eye
 The meagre cloddy earth to glittering gold.”)

iv. 1,—

“ When in a wood of Crete they bay'd the *bear* ” &c.

Dyce's conjecture, *boar* (Remarks, p. 49,—or is he referring to another critic⁴ who has proposed it ?) deserves attention. The story of Meleager would be sufficient to suggest it to Shakespeare.

Ib.,—

“ Of this discourse we *more will hear*⁵ anon.”

I *somewhat* suspect the inversion. Fol., *we shall heare more anon*. At the end of the speech read, with Steevens,

“ Come, *my Hippolyta*.”

v. 1,—

“ That is hot ice and wondrous *strange*⁶ snow.”

⁴ That critic was Hanmer.—*Ed.*

⁵ This is the reading of Fisher's quarto ; Roberts's has *we will hear more anon* ; here we have three authorities at variance, and who knows but Shakespeare wrote *more will we hear* ?—*Ed.*

⁶ Walker's note would lead any one to conjecture *swarthy* for

Perhaps *scorching* might serve as a bad makeshift; but the word required is one synonymous with *black*. This false reading perhaps misled Carey into imitating the flatness, Hell, Canto xx. l. 11,—

“ Each wonderously seem'd to be revers'd
At the neck-bone.”

Ib.,—

“ And what poor duty cannot do,
Noble respect takes it in might, not merit.”

Something evidently has dropt out. Note, for the chance of its throwing some light on the meaning of this passage, Spenser, F. Q., B. iv. C. i. St. lii.,—

“ False traitour squire, —————
Why doth mine hand from thine avenge abstaine,
Whose lord hath done my love this foule despight?
Why do I not it wreake on thee now in my might?”

i.e., on thee who art now in my power.

Ib.,—

“ Where I have come, great clerks have purposed
To greet me” &c.

Compare Browne, Britannia's Pastorals, B. ii. Song i.,—

“ If e'er you saw a pedant 'gin prepare
To speak some graceful speech to Master Mayor,
And being bashful, with a quaking doubt,
That in his eloquence he may be out;
He oft steps forth, as oft turns back again,
And long 'tis ere he ope his learned vein:
Think so Marina stood.”

strange; it is *wondrous strange* that it did not occur to himself. Mr. Staunton has also proposed it in a note. Upton (Critical Observations, p. 205) proposed “*strange black snow*.”—*Ed.*

Ib.,—

“ Sweet moon, I thank thee for thy sunny beams ;
 I thank thee, moon, for shining now so bright ;
 For, by thy gracious, golden, glittering *streams*,
 I trust to taste of truest Thisby's sight.”

Fol., *beams* ; *streams* originated in the second folio. I think the alliteration requires *gleams*, and so Collier reads.⁷ Aliter tamen Dycius, Remarks, p. 49.

MERCHANT OF VENICE.

i. 1,—

“ I hold the world but as the world, Gratiano ;
 A stage, where every man must play a part,
 And mine a sad one.”

Sad is *grave*. See context. And so, I think, Fairfax, B. xviii. St. xi.,—

⁷ This is a mistake. Mr. Knight suggested *gleams*, but both he and Mr. Collier retained *streams*; the latter, because, in his opinion, the editor of the second folio *perhaps* acted “ upon some then existing authority which we have no right to dispute.” I am afraid this irrefragable authority never existed but in Mr. Collier's imagination. Mr. Dyce, who prefers *streams*, has supported his opinion by the somewhat more weighty authority of still-existing examples. Mr. Singer and Mr. Staunton have placed *gleams* in the text. I must confess I should prefer it, but for one reason. If I may trust Mrs. Cowden Clarke, this common and convenient word never once appears in so voluminous a writer as Shakespeare. Even its kinsman *gloom* is also an exile from his pages. *Glooming* or *gloomy* has slipped in at the close of *Romeo and Juliet*; otherwise it is confined to 1 *King Henry VI.* and *Titus Andronicus*. It really looks as if Shakespeare had an objection to these words; still, for that very reason, he may have put *gleams* into the mouth of Bottom.—*Ed.*

“ Thus he advis’d him, and the hardy knight
Prepar’d him *gladly* to this enterprise;
Thoughtful he past the day, and *sad* the night.”

Sidney, *Arcadia*, B. iii. p. 374, l. 38; see context, “ — and there might the sadder matrons give good counsel to Kala.”

Ib., —

“ ————— I urge this childhood proof,
Because what follows is pure innocence.”

Compare *Midsummer Night’s Dream*, iii. 2, —

“ All school-days’ friendship, childhood innocence.”

3, —

“ ————— is he yet possess’d
How much *you* would?”

See Var. notes. *Qu.*, *we.*¹

Ib. Arrange, perhaps, —

“ ————— and take no doit
Of usance for my moneys:
And you’ll not hear me: This is kind I offer.”

ii. 4, —

“ We have not *spoke us* yet of torch-bearers.”

Until this can be shown to be English, I would read, with Pope, “ We have not spoke *as* yet” &c.

¹ This neat and elegant conjecture contrasts remarkably with the operation of the Old Corrector, who changes *Is he* into *Are you*. Walker probably was not aware that the reading of the Var. 1821 was authorized by Heyes’s quarto. Boswell’s note is just calculated to mislead a reader on that point. It also misrepresents the reading of the first folio, which does not insert *have*, but reads, “ How much *he* would?” — *Ed.*

5,—

“Nor thrust your head into the public street,
To gaze on Christian fools *with varnish'd faces*.”

A writer in the Athenæum, Mar. 15, 1845, p. 275, col. 2, suggests that this may mean *masked*; see his observations. He is very probably right.

5,—

“Say, I will come.

Laun.

I will go before, sir.”

Qu., I'll go before *you*, sir.”

Ib., — “— a Jewess' eye.” Folio, p. 170, col. 1, “a *Jewes* eye.” May not this be right? the proverb in Shakespeare's days, perhaps, was still pronounced “a Jewës eye.”

Ib., *ad fin.* Arrange,—

“Do as I bid you; shut doors after you:

Fast bind, fast find,

A proverb never stale in thrifty mind.”

In Middleton the former line of the concluding couplet is frequently a short one; in Shakespeare, very seldom.

8,—

“———— my ducats and my daughter!”

Sidney, *Arcadia*, B. ii. p. 178, l. 17 (describing the death of “the old bad Chremes”),—“But one thing was notable for a conclusion of his miserable life, that neither the death of his daughter, who (alas, poor gentlewoman!) was by chance slain among his clowns, while she overboldly for her weak sex sought to hold them from me, nor yet his own shameful end, was so much in his mouth as he was

led to execution, as the loss of his goods and burning of his house: which often, with more laughter than tears of the hearers, he made pitiful exclamations upon."

iii. 2,—

" ————— But her eyes, ———
How could he see to do them? having made one,
Methinks it should have power to steal both his,
And leave itself *unfurnish'd*."

Unfinish'd, certainly.²

Ib.,—

" ————— Here is a letter, lady;
The paper *as* the body of my friend,
And every word in it a gaping wound,
Issuing life-blood."

Is, I more than suspect.

4. Arrange, perhaps,—

" ————— and am well pleas'd
To wish it back on you:—
Fare you well, Jessica.—Now, Balthazar,
As I have" &c.

iv. 1, near the beginning,—

"Thou wilt not only *lose* the forfeiture," &c.

Shakespeare would have written "*consent to lose*," or the like. Write *loose*, *i.e.*, *release*, *remit*. The *loose* of the folio may be either the one or the other. Jonson, Epigram lviii. (noticed Art. lxxvi., near the beginning),—

"And so my sharpness thou no less disjoins,
Than thou didst late my sense, *losing* my points."

² But see Mr. Dyce's note.—*Ed.*

Read *loosing*; a play upon words.³ Tragicall Historye of Romeus and Juliet, Var. Shakespeare, vi. page 341, l. 28 (the knotte which onely death might lose"), for *lose* read *loose*. Chapman, Il. ix., Taylor, vol. i. p. 211, ult.,—

" ————— nor fits it the respects
Of thy vow'd love, to honour him, who hath dishonour'd me;
Lest such loose kindness *lose* his heart that yet is firm to thee."

Loose, I suspect. Chapman and Shirley, Chabot, i. 1, Gifford and Dyce's Shirley, vol. vi. p. 93, l. 1,—

" ————— all combining
A gordian beyond the Phrigian [*Phrygian*] knot,
Past wit to *lose* it, or the sword."

Loose, of course.

Ib.,—

" ————— but of force
Must yield to such inevitable shame,
As to offend, himself being offended."

Point, for the sake of harmony,—

" As to offend himself, being offended."

And so some editions have it; referring to *when the bagpipe* &c. The folio has no stop except after *offended*. *Vice versâ*, in Jonson's Poetaster, v. 1, Gifford, vol. ii. p. 538,—

" ————— if thou thyself, being clear,
Shalt tax in person a man fit to bear
Shame and reproach," &c.

(*i.q.*, a man fit to bear in person?) we should point,—

" ————— if thou, thyself being clear,
Shalt tax" &c.

³ It would seem from this that the words were not merely spelt but pronounced alike. The word in question was first written *lose* in the fourth folio, whence it crept into most modern editions. Capell, Mr. Singer, and Mr. Dyce, read *loose*.—*Ed.*

Ib.,

“ I’ll pay it instantly *with all my heart.*”

A play upon the words, if it needs noticing.

v. l,—

“ ————— In such a night
 Stood Dido with a willow in her hand
 Upon the wild sea-banks, and wav’d her love
 To come again to Carthage.”

Fol., *waft*;⁴ in all probability a corruption; but the same form occurs in the Contention of the Houses, P. ii. ii. 3, Knight,—

“ And, as he tottering sat upon his steed,
 He waft his hand to me, and cried aloud,
 Richard, commend me to my valiant son.”

In Hamlet, i. 4, fol. p. 257, col. 1, *waft* occurs in the present tense,—

“ ————— Looke with what courteous action
 It wafts you to a more removed ground :

 It wafts me still : goe on, Ile follow thee.”

Compare *saft* for *saved*, Chapman, Il. viii., Taylor, vol. i. p. 188, penult.,—

“ Ajax neglected not to aid his brother thus depress’d :
 But came and saft him with his shield.”

v. p. 122, l. 11,—

“ ————— and yet his violent shaft
 Struck short with all his violence ; Tydides’ life was saft.”

⁴ In the Merchant of Venice, the quartos, I believe, as well as the first folio, have *waft*. In Hamlet, all the quartos, according to Mr. Collier, have *waves*, and even the first folio has “ It *waves* me forth again.” The former play was first printed in 1600, the latter in 1603 and 1604.—*Ed.*

Odyssey, iv. fol. p. 60,—

“ But in return swift Ajax lost the light
In his long-oar'd ship. Neptune yet awhile
Saft him unwrack'd ;”

v. 501, ἐξεσάωσε θαλάσσης.

Ib. Read (and so Pope :) [probably after the second folio.
—*Ed.*],—

“ ————— *And* in such a night
Did young Lorenzo, &c.

· · · · ·
————— *And* in such a night
Did pretty Jessica,” &c.

Ib. Dido—Medea. Alluding to *Æn.* iv. 522 *sqq.*, and
Metam. vii. 185 *sqq.* In both poets there is a description
of night, wherein its stillness is dwelt upon.

Ib.,—

“ ————— Sweet Portia,
If you did know to whom I gave the *ring*,
If you did know for whom I gave the *ring*,” &c.

Similar instances, *King John*, iii. 1, near the beginning, —

“ For I am sick, and capable of fears ;
Oppress'd with wrongs, and therefore full of fears ;” &c.

King Richard III. i. 3,—

“ Have not to do with him, beware of him ;
Sin, death, and hell have set their marks on him ;
And all their ministers attend on him.”

Comedy of Errors, i. 2, near the end,—

“ Your worship's wife, my mistress at the Phoenix ;
She that doth fast till you come home to dinner,
And prays that you will hie you home to dinner.”

Play of Locrine, iv. 2,—

“ My bowels cry, Humber, give us some meat,” &c.

Marlowe, Faustus [Dyce, vol. ii. p. 20],—

“ And what are you that live with Lucifer ? ” &c.

Nash, Summer's Last Will and Testament, Dodsley, edit. 1825, vol. ix. p. 62,—

“ Then censure (good my lord) what bookmen are ;
If they be pestilent members in a state,
He is unfit to sit at stern of state,
That favours such as will o'erthrow his state.”

Otherwise, Soliman and Perseda, near the end.

AS YOU LIKE IT.

i. 1, near the beginning,—“ Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me : he lets me feed with his hinds,” &c. Does not *his countenance* here mean *his entertainment of me, the style of living which he allows me* ? Selden's Table Talk, art. *Fines*,—“ The old law was, that when a man was fined, he was to be fined *salvo contentemento*, so as his countenance might be safe, taking *countenance* in the same sense as your countryman does, when he says, if you will come unto my house, I will show you the best countenance I can ; that is, not the best face, but the best entertainment. The meaning of the law was, that so much should be taken from a man, such a gobbet sliced off, that yet notwithstanding he might live in the same rank and condition he lived in before ; but now they fine men ten times more than they are worth.” Such, I think, is the meaning of the word in Chaucer, Persones

Tale, Remedium Luxuriæ,—“ This maner of women, that observen chastitee, must be clene in herte as well as in body, and in thought, and mesurable in clothing and in *countenance*, abstinent in eting and in drinking, in speking and in dede,” &c. Ford, &c., Witch of Edmonton, v. 1, towards the end, where the dog-devil says,—

“ Nor will I serve for such a silly soul.
I am for greatness now, corrupted greatness,
There I'll shug in, and get a noble countenance;
Serve some Briarean foot-cloth strider,” &c.

Spenser, Shepheards Calender, Ægl. v. l. 75,—

“ But shepheards (as Algrind used to say)
Mought not live ylike as men of the laye.
With them it fits to care for their heire,
Enaunter ther heritage doe impaire:
They must provide for meanes of maintenaunce,
And to continue their went countenaunce:
But shepherd must walke another way,
Sike worldly sovenance he must for-say.”

F. Q., B. v. C. ix. St. xxxviii.; so understand,—

“ Then was there brought, as prisoner to the barre,
A ladie of great countenaunce and place,
But that she it with foule abuse did marre;” &c.

2,—fol. (p. 188, col. 2),—

“ But yet indeede the *taller* is his daughter.”

I suspect this is a slip of Shakespeare's pen. The word he had in his thoughts was probably *shorter* (and so Pope and others), not *smaller*, which in this sense belongs to later English.

3,—

“ And do not seek to take your *change* upon you,
To bear your griefs yourself, and leave me out;” &c.

I have no doubt that Shakespeare wrote *charge*, and so the second folio reads, teste Steevens. The erratum *change* for *charge* occurs frequently in the folio. *Vice versâ*, Taming of the Shrew, iii. 1, near the end, the folio reads,—

“ ————— I am not so nice
To *charge* true rules for old [*odd*] inventions.”

Instances in other authors. History of Romeus and Juliet, Var. S., vol. vi. p. 321, l. 23,—

“ By strength of argumentes he charged so my minde,
That, though I sought [,] no sure defence my searching
thought could finde.”

Changed.

ii. 3,—

“ O what a world is this, when what is comely
Envenoms him that bears it ! ”

Was the shirt of Nessus in Shakespeare's mind ?

7,—

“ ————— embossed sores and beaded¹ evils,” &c.
An old use of *evil*, still extant in “ *king's evil*.”

Ib.,—Arrange rather,—

“ Why, who cries out on pride, that can therein
Tax any private party ?
Doth it not flow,” &c.

iii. 2,—

“ From the east to western Ind
No jewel is like Rosalind ; ”

¹ I follow Walker's manuscript, though, from his silence, *beaded* may be a slip of his pen or memory. I suspect it to be the genuine word, though I believe all editions have *headed*.—*Ed.*

et sqq. This is the old pronunciation of *Ind*, or rather, as in the folio, *Inde*.² Fairfax's Tasso, B. v. St. lii.,—

“ And kill their kings from Egypt unto Inde; ”

rhyming with *mind* and *inclin'd*; and so B. vii. St. lxix.,—
finde—Inde—binde. Spenser, Faerie Queene, B. i. C. v. St. iv.,—*Ynd* (*Ind*), rhyming with *bynd* and *assynd*. And so C. v. St. ii.,—*behind—unkind—find—Ynd*. Drayton, Polyolbion, Song ii.,—

“ ——— ships ———— ”

That from their anchoring bays have travelled to find
Large China's wealthy realmes, and view'd the either Inde.”

Sylvester's Dubartas, ii. ii. ii. ed. 1641, p. 124, col. 1,—

“ More golden words, than in his crown there shin'd
Pearls, diamonds, and other gems of Inde.”

Carew, ed. Clarke, cxxi. p. 164,—

“ Go I to Holland, France, or furthest Inde,
I change but only countries, not my mind.”

Did not Milton thus pronounce it, P. L., ii. 2?—

“ High on a throne of royal state, that far
Outshone the wealth of Ormus or of Ind.”

Ib.,—“ I'll rhyme you so ” &c.—“ it is the right butter-woman's rank to market.” Not, I think, *rhyme* (rime—*ranke*), on account of the repetition. At any rate, *rank*³ is wrong.

² The three earlier folios give *Ind* and all the rhyming words, throughout this poem and the clown's parody, with the final *e*, except that the first folio has *mind*. So, too, the fourth folio in the first couplet; it omits the final *e* in the others.—*Ed.*

³ *Rank*, no doubt, is rank nonsense; so is Grey's conjecture, *rant*; Hanmer's *rate* seems to me the genuine word. Even Whiter pays it an involuntary homage, when he explains *rank* as “ the

Ib.,—"I drave my suitor from his mad humour of love to a *living* humour of madness." Of course *loving*. Beaumont and Fletcher, *Fair Maid of the Inn*, v. 3, Moxon, vol. ii. p. 379, col. 1,—

"Remember with what tenderness from our childhood
We *loved* together."

Nonsense. *Lived*. History of Romeus and Juliet, Var. S. vol. v. p. 331, l. 23,—“thy *loving* breath;” read *living* [so Mr. Collier’s reprint in “Shakespeare’s Library.”—*Ed.*], as p. 315, l. 33, and p. 342, l. 13. The same error occurs somewhere else in the poem. I have noticed two other instances of this confusion in our old dramatists (I think in Massinger or Jonson, or one in either), which I neglected to set down. Merry Devil of Edmonton, Dodsley, vol. v. p. 238, end of a scene,—

"Pursue the project, scholar, what we can do
To help endeavour, join our *lives* thereto."

Certainly wrong; *loves*, I imagine. Shirley, *Gentleman of Venice*, i. 1, vol. v. p. 9, Gifford and Dyce,—

"I'll live, I will, and rather than not be
Reveng'd on thy estate, I will eat roots,
Coarse ones, I mean; *love*, and undo a herbwife
With eating up her salads; live and lap
Only on barley-water; think on't yet."

Live. The correction seems almost too obvious to need noticing.

jog-trot *rate* with which butterwomen uniformly travel one after another in their road to market:" *one after another* is added to save *rank*, as if *rank* meant *file*. Butterwomen, going each from her solitary farm to the nearest market-town, would travel most of their way alone, and the critics, I suspect, would never have dreamt of drawing them up in rank or file, if they had not had a conjecture to attack.—*Ed.*

4,—“ And his kissing is as full of sanctity as the touch of holy bread. *Cel.* He hath bought a pair of cast lips of Diana ;” &c. *Qu.*, “ And his kissing— *Cel.* Is as full of sanctity as ” &c. ; “ he hath bought ” &c. Compare my conjecture (and that of another commentator) on Antony and Cleopatra, iii. 3, S. V., Art. xxvi.

5, near the end of the act,—

“ ————— omittance is no quittance.”

(A proverb of course.) Milton, P. L., x. 53, man

“ ————— soon shall find

Forbearance is no quittance e're day end.”

v. 4,—“ — and such dulcet diseases.” He is resuming his former speech ; point, if the names be rightly prefixed to the characters,—

“ — as your pearl in your foul oyster ;—

Duke sen. By my faith, he is very swift and sententious.

Touchstone. According to the fool's bolt, sir ;—and such dulcet diseases—

Jacques. But, for the seventh cause ; how did you find ” &c.

But I have scarcely any doubt that the parts ought to be disposed thus,—“ — and sententious. *Jacques.* According to the fool's bolt, sir.” *Touchstone.* And such dulcet diseases — ” &c.

Ib.,—

“ O my dear niece, welcome thou art to me ;

Even daughter, welcome in no less degree.”

Folio, p. 206, col. 2,—“ Euen daughter welcome, in no ” &c.

Read therefore,—

“ Even daughter-welcome, in no less degree ;”

as welcome as a daughter.

TAMING OF THE SHREW.

Induction, 2,—“*Alce* madam, or Joan madam?” So *Alice* is pronounced in many places of Beaumont and Fletcher’s *Monsieur Thomas*, as is evident from the metre.

i. 1,—I suspect that Capell’s [Hanmer’s] reading is the right one,—

“*Lucentio* his son, brought up in Florence.”

Ib.,—

“That mortal ears might hardly *endure* the din.”

Qu., *metri gratia* (*Shakespeariani saltem*), *dure*. Chaucer, *Clerkes Tale*,—

“I never held me ladie ne mistresse,
But humble servaunt to your worthinesse,
And ever shal, while that my life may dure.”

I owe the following passage to Weber’s *Index to Beaumont and Fletcher*; *Two Noble Kinsmen*, i. 3, l. 3,—

“————— yet I owe him
Excess and overflow of power, an ’t might be,
To dure¹ ill-dealing Fortune.”

And the three following to Nares’s *Glossary*. Robert Earl of Huntingdon, B. 3,—

“Whilst the sunshine of my greatness dur’d.”

(Read “Whilst *that* the” &c.) Marston, *Sat.* i.,—

“He that can trot a courser, break a rush,
And, arm’d in proof, dare dure a straw’s strong push.”

¹ Mr. Dyce reads *dare*. Heath has urged strong reasons for the change.—*Ed.*

Hughes's Arthur, 1587, Sign. D.,—

“ Whoso hath felt the force of greedy fates,
And dur'd the last decree of griesly death,
Shall never yield his captive arms to chains,” &c.

Tancred and Gismunda, iii. 3, Dodsley, vol. ii. p. 196,—

“ What grievous pain they dure, which neither may
Forget their loves, ne yet enjoy their love,
I know by proof.”

Jonson, Underwoods, “ The Mind of the Frontispiece to a
Book,” Gifford, vol. viii. p. 384,—

“ When vice alike in time with virtue dured.”

Harrington, Ariosto, B. xxxi. St. lxx.,—

“ Able to dure assault no little space.”

2,—“ Knock, sir? whom should I knock? Is there any
man has *rebus'd* your worship?” Quasi *abus'd*.

Ib.,—

“ *Hark* you, sir, I'll have them very fairly bound.”

Hark; as, *e.g.*, below,—

“ _____ Hortensio, hark;
This gentleman is happily arriv'd,” &c.

The confusion arose, perhaps, in the same way as that
between *pray you* and *pray*, &c. Titus Andronicus, iv. 2,
near the end, if all besides be correct, read,—

“ Hark, lords; ye see that I have given her physie.”

Note *Hark ye*. Antony and Cleopatra, ii. 2,—

“ Hark ye, Ventidius.”

The folio has “ *Hearke*, Ventidius.”

Ib., near the end,—

“ _____ in sign whereof,
Please ye, we may *contrive* this afternoon,
And quaff carouses to our mistress' health;” &c.

(*Mistress*' for *mistresses*'; see S. V., Art. li.) So Var., Knight, Collier, and, I imagine, the editions in general. Read *con-vive*.² I know not whether this is my own correction, or whether I borrowed it unconsciously from Theobald; who, however, is wrong in his reasons for it. I have noticed this passage above, Art. xxvii.,—

ii. 1,—

“ Believe me, sister, of all *the* men alive &c.

And this small *packet* of Greek and Latin books.”

Dele *the*, and read, perhaps, *pack* for *packet*.

Ib., fol.,—

“ No such jade as you, if me you mean.”

Vulg.,—“ No such jade, sir, as you,” &c., ἀμέτρως. *Qu.*,

“ No such *a* jade ” &c.

Ib., I would read with the moderns,³—

“ And bring you from a wild *cat* to a Kate
Conformable ” &c.

² If Shakespeare had written “ *contrive*, *i.e.*, *spend* this afternoon,” would he not necessarily have written

“ *Quaffing* carouses ” &c.?

Ed.

³ The more modern moderns have restored *Kate*, and have thus concealed the play upon the words; yet they have shut their ears to Catharine herself, who says in the first folio,

“ They call me *Katerine* that do talke of me.”

No doubt our ancestors pronounced *Catharine* and *Kate*, *Katterine* and *Kat*, and made but a slight difference between *cat* and *cate*.—*Ed.*

Ib.,—

“ O, you are novices! ’tis a world to see,
How tame, when men and women are alone,
A meacock wretch can make the curstest shrew.”

To the instances of *meacock* quoted Var. in loc., add from the Play of Lust’s Dominion, iv. 5, Old English Plays, vol. i. p. 164, “ Hang him, meacock ! ”—*i.e.*, *coward*. Beaumont and Fletcher, Wit Without Money, ii. 2, Moxon, vol. i. p. 188, col. 2,—

“ For then y’ are meacocks, fools, and miserable.”

This word still exists—as is the case with some others, else obsolete—in the shape of a proper name ; we ourselves saw it inscribed on a waggon near Bayswater, as the name of the proprietor.

iii. 2,—“ Were it (*Wer’t*) better I should rush in thus.”
Add an interrogation.⁴

Ib.,—

“ And seal the title with a *lovely* kiss.”

Loving, I think. Yet note Peele, Arraignment of Paris, ii. 2, Dyce, vol. i. p. 29, second ed.,—

“ And I will give thee many a lovely kiss,
And come and play with thee on Ida here.”

⁴ Certainly. But should not we read, arrange, and dispose the speeches thus,—

“ *P.* Come, *come*, where be these gallants? who’s at home?

B. You’re welcome, sir.

P.

And yet I come not well.

T. And yet you halt not.

B. Nor so apparell’d as I wish you were.

P. Were it *not* better I should rush in thus? ”

Ed.

(Any special reference to love in this latter passage?
Spenser, Hymn of Love, St. xxiii.,—

“How falles it then that with thy furious fervour
Thou doest as well afflict the not-deserver,
As him that doeth thy lovely heasts despise,
And on thy subjects most doth tyrannize?”

I doubt.)

iv. 1,—“—is supper ready, &c.—the serving-men in their
new fustian, their white stockings, and every officer” &c.
Knight, after fol. (p. 221, col. 1), “*the* white stockings, &c.
I suspect,—“the serving-men in their new fustian, the
[— in their] white stockings,” &c.

Ib.,—“Call forth Nathaniel, Joseph, Nicholas, Philip,
Walter, Sugarsop, and the rest.” *Qu.*, *Walter Sugarsop*.
I suspect, however, that *Sugarsop* is corrupt.

2,—

“Is ’t possible, friend Licio, that mistress Bianca
Doth fancy” &c.

Dele *that*?

Ib.,—

“And here I take the like unfeigned oath,—
Never to marry with her, though she would entreat.”

Male Var. *Ne’er* &c. Pronounce *wi’ her* and *she’ld*. As
You Like It, iii. 5, *ad fin.*,—

“I will be better with him, and passing short.”

wi’ him. (Compare *whether*, *whe’r*; *hither*, *here*; &c.)

Ib., just below,—

“Would all the world but he had quite forsworn!”

Surely, "forsworn *her*." ⁵ The folio's omission might perhaps be explained; vide loc.

Ib., *Qu.*,—

"Ay, and he'll tame her *too*."

Bianca.

He says so, Tranio."

Too seems almost wanting to the sense.

Ib.,—

"In gait and countenance surely like a father.

Luc. And what of him Tranio?"

Surely must be wrong; but can *surly* (second folio and Theobald) bear any probable sense? Dele *Tranio*, as originating in the following *Tra*.?

4,—

"With such austerity as 'longeth to a father."

Qu., "as 'longs *t'* a father."

v. 4, Katherine's concluding speech,—

"Thy husband is —————

————— one that cares for thee,

And for thy maintenance: commits his body

To painful labour both by sea and land;

To watch the night in storms, the day in cold,

While thou liest warm at home, secure and safe."

Compare Erasmi Colloq. Senatulus, sive *Γυναικοσυνέδριον*,—

"Illi dum quærunt rem, per omnes terras ac maria volitant, non sine capitis discrimine: illi, si bellum incidat, excitantur buccina, ferrei stant in acie, dum nos domi sedemus tutæ."

⁵ So the Old Corrector.—*Ed.*

Ib., near the end, rhyme,—

“ Why there's a wench!—Come on, and kiss me, Kate.

Luc. Well, go thy ways, old lad, for thou shalt ha't.”

Note the pronunciation of *ha't*.”

ALL'S WELL THAT ENDS WELL.

i. 1,—Read and arrange, perhaps,—

“ ————— What Heaven more will,
That thee may furnish, and my prayers pluck down,
Fall on thy head! Farewell.—My lord *Lafeu*,
'Tis an unseason'd courtier; good my lord,
Advise him.

Lafeu. He can't want the best that shall
Attend his love.

Countess. Heaven bless him!—Farewell, Bertram.”

Ib.,—

“ ————— when virtue's steely bones
Look bleak in the (fol. *i'th*) cold wind: withal, full oft we see
Cold wisdom waiting on superfluous folly.”

I'th' wind? One of the *colds* must be wrong. And what
can be made of *withal*? Possibly,—

“ Look bleak in the cold wind: full oft we see
[] wisdom ” &c.

The epithet which has been superseded by *cold* (see Art. xliii.)
being one which expresses *hungry, half-starved*, in direct an-
tithesis to *superfluous, i.e., over-fed, full to excess. Non liquet.*

Ib., near the end,—

“ Impossible be strange attempts to those
That weigh their pains in sense, and do suppose
What hath been, cannot be.”

Not, as has been shown by the commentators, has dropt out in several places of Shakespeare. Read,—“What hath *not* been, *can't* be.” iii. 4, write,—

“ _____ What angel shall
Bless this unworthy husband? he *can't* thrive,” &c.

3, near the end, read,—

“ _____ I'd venture
This well-lost life of mine *on's* grace's cure;”

and, six lines lower,—

“ And pray God's blessing *unto* thy attempt.”

Ib.,—

“ _____ thou shalt have my leave and love,
Means, and *attendants*, and my loving greetings
To those of mine in court.”

Attendance, I suspect.

ii. 1,—

“ That labouring art can never rescue nature
From her inaidable *estate*; I say we must not
So stain our judgment,” &c.

Read, *metri gratia*, *state*; and so also King Richard III.

ii. 2,—

“ Which would be so much the more dangerous,
By how much *the estate is* green, and yet ungovern'd.”

The state's. King Richard II. iii. 4,—

“ Showing, as in a model, our firm estate.”

Where Warburton too reads *state*. (For *our* read *a*, as noticed in Art. cxvii.) Massinger, *New Way* &c. ii. 2, Moxon, p. 298, col. 1,—

"Yet he to admiration still increases
In wealth and lordships.

Order. He fights men out of their *estates*."

States, as even Massingerian rhythm requires.

ii, 3,—near the beginning,—"*Par.* Why, 'tis the rarest
argument of wonder that hath shot out in our latter times.
Ber. And so 'tis." Ought not these two speeches to
change owners? See what follows.

Ib.,—"your dolphin is not lustier." Of course *Dauphin*.
In the folio the word is printed with a capital.

Ib.,—possibly Shakespeare wrote,—

" ————— Disdain

Rather corrupt me ever!

King. 'Tis only *lack*
Of title thou disdain'st in her, the which
I can build up."

Ib.,—

"France is a dog-hole, and it no more merits
The tread of a man's foot.
To th' wars!

Ber. There's letters from my mother: what th' import is
I know not yet.

Par. Ay,
That would be known: to th' wars, my boy, to th' wars!"

5,—

"*End* ere I do begin."

Collier's correction from MS. authority. Two Gentlemen
of Verona, ii. 4, Valentine says to Thurio,—“I know it

well, sir; you always end ere you begin." I know not whether this parallelism be worth noting. King Henry V. i. 2, folio, p. 72, col. 1,—

"So many a thousand actions once a foote,
And in one purpose, and be all well borne
Without defeat."¹

Here the error perhaps arose from the circumstance of *And* likewise beginning a verse four lines below; to say nothing of its occurrence again in the line before us. In All's Well &c. there are two *ands* in the neighbourhood.

Ib.,—Rather, perhaps, arrange,—

"Sir, I can nothing say, but that I am
Your most obedient servant."

iii. 1, near the beginning,—

"————— Holy seems the quarrel
Upon your grace's *part*; black and fearful
On the opposer."

(Surely *opposer's*.) Read *party*, with the same meaning, *ut sæpe*; e.g., Daniel, Philotas, Epistle to the Prince, l. 19,—

"Here shall you see how th' easy multitude
Transported, take the party of distress."

The converse error occurs in 1 King Henry VI. v. 2, *metro teste*, in the folio; and so Knight; but it is corrected in (I think) the Vulgate,—

"The English army, that divided was
Into two *parties*, is now conjoin'd in one."

¹ The corrupt and imperfect quarto reads and arranges thus,—

"This I inferre, that twenty actions once a foote
May all *end* in one moment."—*Ed.*

Parts was sometimes written *partes*; this might have given rise to the error.

4, Helena's letter,—

“ His taken labours bid him me forgive;
I, his despiteful Juno, sent him forth ” &c.

Æn. i. 7—10, especially *tot adire labores*.

5, arrange,—

“ Is this the way ?

Widow. Ay, marry is 't.—Hark you, they come this way:
If you will tarry, holy pilgrim,
But till the troops come by,
I will conduct you where you shall be lodg'd,” &c.

And so the folio. *Pilgrim* is a trisyllable.

6,—“ — and clap upon you two or three *probable* lies.”
Improbable? or can *probable* mean *plausible*?

iv. 1,—“ They begin to smoke me.” Chapman, *Odyss.* iv. folio, p. 53,—

“ ——— and thus through every street
He crept discovering, of no one known.
And yet through all this difference, I alone
Smok'd his true person.”

2,—

“ I see that men make hopes, in such a scarre,” &c.

Non liquet.² In the mean time, note that the reading of

² For *scarre* (not to mention other conjectures) Mr. Dyce reads *case*, after Mr. Mitford, and supports his opinion by several very apposite quotations from Shakespeare. It is perhaps worth ob-

the folio is not *ropes* but *rope's*. For the phrase *make hopes*, one may perhaps compare King Henry VIII. ii. 1,—

“————— although the king have mercies
More than I dare make faults.”

3, early in the scene,—“Is it not *meant* damnable in us”
&c. *Most* of course.

Ib.,—“By my troth, sir, if I were to *live* this present hour,
I will tell true.” Of course, *die*. *Mira editorum ἀναισθησία!*

Ib., same speech, “Guiltian.” *Julian*, I imagine.

Ad fin. There is perhaps a line lost after “found an ass;” something seems to be wanting; *live—thrive*, too, is a suspicious rhyme for Shakespeare’s age; and triplets are very rare in him,³ and occur only, I think, under special circumstances. Perhaps, however, a rhyme is not wanted here.

serving that in the Play of *Lingua*, i. 6, the old quartos, 1607, 1617, 1622, 1632, all read,

“Poets will write whole volumes of this *scarre*.”

Perhaps *scape*, in the sense of *trick* or *intrigue*, is the genuine word in both passages. *Scape* occurs in that sense in *Paradise Regained*.—*Ed.*

³ The triplet which is given by many modern editions in *Midsummer Night’s Dream*, v. 1, was produced by a transposition of Theobald’s. Theobald, however, thought that a verse might have “slipt out;” this seems to me certain, though Capell dissents. *Qu.*,

“This grisly beast, which lion hight by name,

The trusty Thisby, coming first by night

[*To keep her promise, and not break the same*],

Did scare away, or rather did affright.”

Ed.

5,—“ — which—his majesty—did first *propose* :” &c. Perhaps, *i.q.*, *purpose*.

v. 2,—“ I do pity his distress in my *smiles* of comfort,” &c. Of course, “ my *similes* ” &c.

Ib., “ And what would you have me to do?” and *sqq.* Lafeu, apparently, does not at first recognize Parolles through his rags.

3,—
“ We lost a jewel of her ; and our esteem
Was made much poorer by it.”

Johnson's explanation is the true one.

Ib.,—
“ Which better than the first, O dear heaven, bless !
Or, ere they meet, in me, O nature, cease ! ”

Dyce, Remarks, p. 73,—“ Mr. Collier ought to have retained (with Mr. Knight) the reading of the first folio, *cesse*, on account of the rhyme.” I am not quite sure, however, that *cease*, pronounced as it then was, would not have been considered a lawful rhyme for *bless*. Compare Venus and Adonis, St. clxvii., rhymes, *confess—decease*.

Ib.,—
“ Her insuit, coming with her modern grace,
Subdued me to her rate.”

The folio (p. 253, col. 1) spells and prints,—

“ Her insuite comming with her moderne grace,
Subdu'd ” &c.

Comming is, so far as I have noticed, the uniform Elizabethan mode of writing *coming*, so much so, that in Harrington's

Preface to his Ariosto, last page but one, we find it printed *coming*. Now the erratum *comming* for *cunning* is not unfrequent. Troilus and Cressida, iii. 2, folio,—

“ ————— see, see, your silence,
Comming in dumbnesse, from my weaknesse drawes
 My soule of counsell from me ; ”

for “ *Cunning* in dumbness.” Hamlet, iv. 7, fol., p. 276, col. 1, ult.,—

“ Wee ’l make a solemne wager on your *commings*,”
 for “ your *cunnings*.” (Here Knight restores *comings*, and explains it *meetings in assault*!) Jonson, Elegy in his Underwoods, Whalley’s edition, doubtless from the folio, which latter I have not at hand,—

“ While he, black wretch, betray’d each simple word
 We spake, unto the *coming* of a third.”

Gifford (vol. viii. p. 408) properly reads *cunning*; as indeed it stands in Donne’s Poems, 1633, p. 301, where this elegy is printed by mistake. Beaumont and Fletcher, Custom of the Country, iv. 3,—

“ Your cunning comes too late ; ”

where the folio of 1647 (p. 16, col. 1) reads *comming*. Sidney, Arcadia, B. ii. p. 233, l. 28 (the lines are “ Asclepiadikes ”),—

“ Here nor treason is hid, vailed in innocence,
 Nor envies snakie eye, finds any harbor here,
 Nor flatterers [*flattrers*] venomous insinuations,
 Nor *comming* humorists pudled opinions,” &c.

(Compare, for the kind of error, Hamlet, i. 4, fol., p. 257, col. 1,—

“ Or to the dreadfull *Sonnet* of the Cliffe ; ”

for *Summit*.) In *Romeo and Juliet*, ii. 2, fol., p. 60, col. 1,—

“ ————— Ile proue more true,
Then those that haue *coying* to be strange;

for “that have *more cunning* ;” *coying* perhaps arose from the abbreviation *coming* for *comming*. Knight has escaped this snare. The same corruption doubtless obtains in the following passages. Fletcher, *Faithful Shepherdess*, v. 3, Moxon, vol. i. p. 284, col. 2, l. 4; perhaps Dyce has corrected it. [No.—*Ed.*],—

“ ————— Good holiness, declare
What had the danger been, if being bare
I had embraced her; tell me by your art
What *coming* wonders would that sight impart? ”

Cunning, δαίδαλα· wonders of Nature's workmanship. Heywood, *Challenge for Beauty*, ap. Lamb's *Specimens*, vol. i. p. 109,—

“ ————— I perceive.
Your *coming* is to make me think you noble.”

Cunning. See context. So also correct in B. iv. of the *Arcadia*, p. 433, l. 13,—“Onely Timautus laboured to haue withdrawne them from this assembly, saying, it was time to stop their eares from the ambitious charms of Philanax. —That this was but Philanax *comming*, to linke broyle vpō broyle, because he might auoyd the answering of his trespasses,” &c. Evidently, *Philanax' cunning*. Spenser, *Mother Hubbard's*, l. 783; see context,—

“ For he is practiz'd well in policy,
And thereto doth his courting most applie: ” &c.

What can *courting* mean here? *Cunning*, I think. Perhaps *courtier*, *courtship*, &c., ran in the printer's head, or his eye was caught by *courtly*, thirty-one lines above, *courtier*, nine below, or *courtizans*, twenty-one below, and thus *comming*

became *courting*. Tourneur, Revenger's [*Revenge*'] Tragedy, iii. 1, Dodsley, vol. iv. p. 332,—

“ Brother, I do applaud thy *constant* vengeance,
The quaintness of thy malice, above thought.”

Perhaps a corruption of *comming*; for the context—which see—requires *cunning*, or some word to that effect. Shirley, Arcadia, iii. 3, l. 3, vol. vi. p. 226, if the instance be worth adding to the list,—

“ Death seize upon Zelmane, for his cunning ! ”

Dyce's note,—“ the old copy, *comming*.”

With regard to *insuit*, no lexicographer, that I have consulted, has discovered it in any English writer but Shakespeare. Besides, could such a word, connected as it must be with *ensue*, mean anything but *pursuit*? or, supposing that it signifies *solicitation*, as the commentators explain it, how does this apply to Diana? When all this, together with the unmeaningness of *coming*, is considered, there can be no doubt that we should read,—

“ Her *infinite cunning*, with her modern grace,
Subdued me to her rate.”

(*Infinite—insuite*.) Or, as we might express it in modern colloquial English, “ In a word, my liege, by dint of a vast deal of cunning, and a moderate share of commonplace beauty, she succeeded in bringing me to her terms.” *Modern* is *trivial, every-day*, as the commentators explain it

Ib.,—

“ And I had that, which *any* inferior might
At market-price have bought.”

This is strange, in this place of the line. I believe we should read *an*, or perhaps *my*, for *any*. See the early part of Art. c., vol. ii. p. 255.

Ib.,—

“By Jove, if ever I knew man, ’twas you.”

Turning to Lafeu? See just below,—

“I am either maid, or else this old man’s wife.”

Ib.,—

“He knows, I am no maid,” &c.

To know, seems to be used in more than one passage of this play in the sense of *opinari*, as its sister *γνώραι* sometimes is.

TWELFTH NIGHT.

[I leave the first note below precisely as it stands in Walker’s manuscript, because, though in several similar cases his excellent memory has deceived him, in the present instance I believe he is right, as I have some remembrance of having seen in his papers a previous note on this passage, which I have since searched for in vain. It was, I think, to the effect that Shakespeare mostly speaks disparagingly of the south wind as *rotten*, *foggy*, and so forth. This no doubt is true, and it may lead us to infer that the greatest of poets was a person of a somewhat relaxed habit of body, and required a bracing air to be in the full enjoyment of health. All this, however, can be no defence of *sound*, and indeed Walker, so far from defending it, proposes to supplant it by a conjecture. I can scarcely, however, agree with him in what he says on the passage from the Arcadia. A south-wester is a *heavy gale* from the south-west; but we often have genial, bright, and growing weather from that quarter as well as from the south. Such

was the weather that Shakespeare probably had in view when he put this speech into the mouth of the lovelorn Orsino. One verse in particular,—

“That strain again—it had a *dying* fall,”

seems inspired by the soft, balmy, but somewhat moist, relaxing, and languor-breathing air, which is peculiar to the two winds in question. Mr. Knight, indeed, tells us that “Shakespeare has never made the south an odour-breathing wind;” but this proves rather too much, as the poet has never described any particular wind, north, south, east, or west, as breathing odours. Are we, therefore, to conclude that in his view of nature no wind trafficked in perfumery? Should we not rather expect that, if he had occasion to employ any particular wind in such a business, he would have selected that which, from the moisture that accompanies it even in the brightest weather, heightens the fragrance of flowers to a peculiar and, occasionally, an overpowering excess? At any rate, it is utterly impossible that Shakespeare could have described a *sound* as stealing and giving *odours*. Sounds sometimes tickle, and sometimes torture, our ears; but they are incapacitated by nature from affecting our noses.—*Ed.*

Add on T. N. i. 1, “the sweet *south*,” corrected by me to *wind*, p. . In the passage of the Arcadia quoted by the commentators *in loc.*, the wind is not the west [*qu.*, *south*.—*Ed.*], but the *south-west*; and I suspect that he had a passage of some Greek or Roman poet in view, were it merely on account of the very different character of our English south-wester.—Since the two notes on this subject were written, I have met with the following in the Var.

Shakespeare: it is part of a note of Steevens's,—“The old copy reads—sweet *sound*, which Mr. Rowe changed into *wind*, and Mr. Pope into *south*.”—I know not whether Massinger, *New Way &c.*, Moxon, page 300, col. 2, apparently an imitation of this passage, proves anything,—

“Add this too: when you feel her touch, and breath
Like a soft western wind, when it glides o'er
Arabia, creating gums and spices;” &c.

It would seem that Massinger did not read *south*.

2, near the end,—

“——— though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I *will* believe, thou hast a mind” &c.

Well, I imagine. Knight has, *Merry Wives of Windsor*, i. 3,—“He has studied her *will*, and translated her *will* out of honesty into English;” and *Timon*, near the end,—

“These *will* express in thee thy latter spirits;”

for *well*; in the former instance, from the folio, which I am not able to refer to; in the latter, is not *will* an erratum in Knight's edition?¹ Chapman, *Il. iii.*, Taylor, *vol. i.* p. 83, antepenult.; see context,—

“——— and *will* the worst obey;”
perhaps *well*.

3,—“Good mistress Accost, I desire better acquaintance.
Maria. My name is Mary, sir.” The folio, p. 256, col. 2,

¹ It would seem so, as the folio reads *well*, and so too Mr. Knight's Stratford edition. For the confusion of *well* and *will*, see Mr. Dyce's note on the passage, *Merry Wives of Windsor*, i. 3.—*Ed.*

has no stop after *acquaintance*; one of its two modes of expressing that a sentence is incomplete; the other being, as now, by a —. It is an unfinished address,—*subaudi*, “with your beauty,” or the like. The same takes place, iii. 1, fol. p. 265 (misprinted 273), col. 2,—

“ My dutie Madam, and most humble service
Oli. What is your name? ”

Ib.,—“ *Now*, sir, thought is free.” Surely, “Nay, sir.”

5,—

“ With adorations, with fertile tears,” &c.

The folio omits the second *with*. Surely a word or words are lost before *adorations*, involving the same metaphor as the rest of the two lines. *Fertile*, I think, is *copious*, as, *e.g.*, Hamlet, i. 2,—

“ No, nor the fruitful river in the eye.”

ii. 2, near the end,—“ And I, *poor monster*,” &c. Alluding to her being, in a manner, both woman and man.

3, Clown’s song,—

“ Then come kisse me sweet and twenty :”
 so fol. Does he mean,

“ Then come kiss me, sweet, and twenty ;”
subaudi, kisses? Compare Merry Wives of Windsor, ii. 1,
 —“ Good even, and twenty, good Master Page.” Beaumont and Fletcher, Wit at Several Weapons, iii. 1,—

“ *Sir Gregory.* Good morrow, mistress.

Niece. An ill day, and a thousand, come upon thee.

Sir Greg. ‘Light, that’s six hundred more than any almanack has.”

Reversing the common form; a little below,—“ Good mor-

row, niece. *Niece*. Many fair ones to you, sir." Peele, *Old Wife's Tale*, Dyce, vol. i. p. 217,—“Neighbour, farewell. *Lamp*. Farewell, and a thousand;² and now” &c. —Johnson, however, observes, Var. ed. 1792, *in loc.*,—“This line is obscure; we might read,—

‘Come, a kiss then, sweet and twenty.’

Yet I know not whether the present reading be not right; for in some counties *sweet and twenty*, whatever be the meaning, is a phrase of endearment.” The passage quoted by Steevens from the *Merry Devil of Edmonton*, to the same effect, is perhaps decisive.

Ib. “Go shake your ears.” Beaumont and Fletcher, *Coxcomb*, ii. 3, Moxon, vol. ii. p. 291, col. 1, *ad fin.*,—

“Where be thy mastres, man? I would speak with her:
I have a letter.

Serv. Cannot I deliver it?

Ant. No, by my trot and fait, canst thou not, man.

Serv. Well, sir, I'll call her to you; pray shake your ears
Without a little.”

Ib., towards the end,—“And your horse now would make him an ass? *Maria*. Ass, I doubt not.” Is there a pun here,—“*As* I doubt not”?

4,—

“Our fancies are _____
More longing, wavering, sooner lost and *worn*,³
Than women's are.”

² See Mr. Dyce's note.—*Ed.*

³ So in the *Merchant of Venice*, i. 3, the folio has “well-worne thrift,” and, if it had not been for the quartos, the corruption

It seems wonderful that any one should have hesitated between this, and the true reading, *won*.

5, Malvolio says, on discovering the letter,—“What employment have we here?” The only note on this passage in the Var. Shakespeare is the following by Warburton,—“A phrase of that time, equivalent to our common speech—‘*What’s to do here?*’” Chapman, *Widow’s Tears*, v. 1 [4], Dodsley, vol. vi. p. 192; see context,—

“————— my stay hath been prolong’d

With hunting obscure nooks for these employments.”

Note,—“This word is here used in the same sense as *implements*, to which it was altered by Mr. Dodsley in the former edition. *Employments*, however, is the reading of the quarto, and may be defended from Shakespeare, who, in *Twelfth Night*, makes Malvolio say, on taking up a letter, ‘What employment have we here?’” Can *employment* ever have been used in this sense? Surely we should read, in both these passages, *implement* and *implements*.⁴ *Imploiment—implement*.

iii. 1,—We should arrange, I think,—

“————— To one of your receiving

Enough is shown:

A ciprus, not a bosom, hides my heart:

might have deformed modern texts. In *Twelfth Night* we have no authority but the folio. Hanmer, however, corrected the error here, and the Old Corrector removed both the blunders.—*Ed.*

⁴ But in the passage from Chapman, this would upset the metre, unless indeed *With* be the insertion of a sophisticator. In the *Bloody Brother*, iv. 1, the verb is oddly used for *send*,—

“Princes may pick their suffering nobles out,

And one by one *employ* ’em to the block.”

Ed.

So let me hear you speak.

Viola.

I pity you.

Olivia. That's a degree to love."

At any rate, the present disposition of the lines is wrong.
—Malone's ears!

Ib.,—

"There lies your way due west.

Viola.

Then westward—ho!

Grace and good disposition '*tend* your ladyship."

The folio has *attend*. We should arrange, I think,—

"Then westward—ho! Grace and good disposition
Attend your ladyship."

Ib.,—Should we not rather write in one line,—

"Stay; pr'ythee tell me what thou think'st of me?"

not "*I* pr'ythee. *Error solennis*.

3,—

"As might have drawn *one* to a longer voyage."

Me. No unfrequent error, *teste Dycio*, Remarks, p. 16.

Ib.,—

"Once in a sea-fight, 'gainst the Count his gallies,
I did some service."

The use of *his* as a separate word, instead of the termination *s* (now written '*s*') in the genitive singular, is generally rare in the Elizabethan poets, except in those cases where the substitution does not increase the number of syllables. Read therefore "the County's gallies." In like manner, All's Well &c. iii. 7,—

"——— the Count he is my husband;"

——— the Count he woos your daughter;"

read "the *County* is" &c., "the *County* woos" &c. In the very same scene we have "A ring the *County* wears." In v. 3, *Count* has been substituted for *County*, as the metre proves,—

"Come hither, Count: Do you know these women?"

On the other hand, in Greene, *Orlando Furioso*,—I quote here from *Retrosp.* vol. iii. p. 110,—

"————— I am princely borne [*i.e.*, *born*],
Surnam'de Orlando, the *Countie* Palatine;"

we should read *Count* for the same reason: perhaps it was written *Counte*, by a slip of the pen, in the MS., though this is not a very common spelling. The terminations *-e* and *-ie* have often supplanted each other in the old copies.

4,—"Which way is he in the name of *sanctity*." Certainly *sanity*;—the same corruption that has taken place in *Hamlet*, i. 3, early in the scene,—

"————— on his choice depends
The *sanctity* and health of the whole state;"

for there too *sanity* must surely be the right reading; *sanctity*, at any rate, is absurd. *Frequentius, ut sæpe fit, pro rariori*; the pulpit having familiarized *sanctity* to men's minds. (Compare *heavily* and *heavenly*, *Much Ado* &c. noticed elsewhere.) Leighton ap. Coleridge's *Aids*, ed. 4, p. 33, l. 1,—"Temperance is always at leisure, luxury always in a hurry: the latter weakens the body, and pollutes the soul; the former is the *sanctity*, purity, and sound state of both." Perhaps *sanity*.

Ib.,—

"Hold, there is half my coffer.

Ant.

Will you deny me now?"

Write and arrange,—

“ Hold;
There ’s (fol.) half my coffer.

Ant. Will you ” &c.

See S. V., Art. lii. A little below,—

“ Than lying, vainness, babbling, drunkenness,” &c.

Rather, I think, with the folio, “ babbling drunkenness.”

Ib., just below. Arrange, perhaps,—

“ Come, sir, I pray go.

(Not “ I pray *you* go.” Yet I doubt.)

Ant. Let me speak a little.

This youth, that you see here,

I snatch’d one half ” &c.

In this speech a line seems to have dropped out after *love*, for the only meaning which (as the passage stands) *such* can possibly have, is inadmissible. I would write and point,—

“ This youth, &c.

I snatch’d one half out of the jaws of death ;

Reliev’d him ; with such sanctity of love

And to *this* image, which methought did promise

Most venerable worth, did I devotion.”

The emendation *this* for *his* I have also proposed above, Art. xciv., where see other instances of the confusion between these two words.

v. 1,—Arrange rather,—

“ You throw

A strange regard upon me, and by that

I do ” &c.

S. V., Art. lii.; though even this is awkward.⁵

Ib.,—

“ I’ll bring you to a captain in this town,
Where lie my *maiden weeds*; by whose gentle help
I was *preserv’d*, to serve this noble count.”

Read, *metri gratia*, *maid-weeds*. All’s Well &c. ii. 1,—

“ A strumpet’s boldness, a divulged shame,—
Traduc’d by odious ballads; my *maiden’s* name
Sear’d otherwise;” &c.

The extra syllable in the body of the line is out of place in rhyme; read “my *maid’s* name.”⁶

For *preserv’d* read *preferr’d*, as sound and sense both require. *Preferr’d*, as, *e.g.*, Julius Cæsar, v. 5, near the end of the play,—

“ Fellow, wilt thou bestow thy time with me?
Stra. Ay, if Messala will prefer me to you.”

1 King Henry VI. iii. 1,—

“ Who should be pitiful, if you be not?
Or who should study to prefer a peace,
If holy churchmen take delight in broils?”

Preserve of course; *preferre*—*preserve*.

Ib. Arrange, I think,—

“ That have on both sides past.

Olivia.

Alas, poor fool,

How have they baffled thee!”

⁵ Read,—“ You throw a strange regard *on* me; by that ” &c. *And* is wretchedly flat here; it probably crept in from the line above. Pope and others have “ on me, by *which* ” &c.—*Ed.*

⁶ Theobald read “ maid’s weeds ” here (Mr. Dyce compares “ maid’s garments ” below), but left the passage in All’s Well &c. unaltered. He also read *preferr’d* for *preserv’d*.—*Ed.*

WINTER'S TALE.

i. 2,—

“————— a lady's verily is
As potent as a lord's.”

Fol., *Verely's*; meaning, perhaps, *Verily's*.

Ib.,—

“————— Come, I'll question you” &c.

She sees Polixenes in a state of uneasiness, such as is natural to a person who has just given up his better reason (or what seems to him to be such) to importunity; and endeavours to divert his thoughts.

Ib.,—

“————— and making practis'd smiles
As in a *looking-glass*; and then to sigh, as 'twere
The mort o' th' deer;” &c.

Perhaps, “As in a *glass*;” but it is dangerous to alter without stronger reason than there appears to be in the present case; and *glass* for *looking-glass* is not perhaps sufficiently clear.

Ib. Arrange nearly as follows,—

“What cheer? how is't with you,
Best brother?”

Her.

You look, as if you held a brow
Of much distraction: are you mov'd, my lord?

Leon. No, in good earnest.”

Ib. Arrange,—

“I am like you, they say.

Leon. Why, that's some comfort.—What! Camillo there?

Cam. Ay, my good lord.

Leon. Go play, Mamillius;” &c.

Ib. Point,—

“ ——— wherein, priest-like, thou
Hast cleans'd my bosom, I from thee departed
Thy penitent reform'd ; ”

“ I *have* departed from thee ” &c.

Ib.,—

“ ——— wishing clocks more swift ?
Hours, minutes ? noon, midnight ? and all eyes blind
With the pin and web, but theirs, theirs only,
That would unseen be wicked ? ”

The folio arranges,—

“ ——— and all eyes
Blind with ” &c.

I rather think Shakespeare wrote,—

“ ——— and all eyes *else*
Blind ” &c.

If *eyes* were written *eies* in the MS., as it is frequently printed in the folio, the mistake might be somewhat easier.¹ I believe that *else* is often used by the old writers in a way which would now be considered pleonastic, but not exactly as above. Spenser, Colin Clout, l. 887,—

“ Thus ought all lovers of their lord to deem,
And with chaste heart to honour him alway :
But whoso *else* doth *otherwise* esteem,
Are outlaws, and his lore do disobey.”

Howell, Familiar Letters, Retrospect., vol. iv. p. 197, “ — you will do well to repress any more copies of the satire ; for — as I hear from a good hand, the king, who hath so

¹ The folio arrangement of this passage is common to all the editions in that form, but the second, third, and fourth folios insert *the* before *noon*, *ob metrum*, and so the earlier editors. The other arrangement appears in the Var. 1821.—*Ed.*

great a judgement in poetry (as in all *other* things *else*), is not well pleased with it." Beaumont and Fletcher, *Mad Lover*, i., near the end,—

" ————— I lik'd his offer :

There was no other way to put him off else."

Watson, 'Εκατομπαθία, Sonnet lix., ap. Dyce, *Remarks*, p. 208,—

" Then peerelesse Dame, the grounde of all my griefe,
Voutsafe to cure the cause of my complainte :
No fauoure els but thine can yeelde reliefe."

I hardly know whether *Tancred and Gismunda*, iii. 3, Dodsley, vol. ii. p. 196, is in point,—

" Now I perceive that *only I alone*
Am her belov'd, her looks allure me so ; " &c.

(For *allure* read *assure*; see context.) *Midnight* is not unfrequent in the Elizabethan writers. *Merry Wives of Windsor*, iv. 4,—

" There is an old tale goes, that Herne the hunter,
Sometime a keeper here in Windsor forest,
Doth all the winter-time, at still midnight,
Walk round about an oak," &c.

Marlowe, *Faustus*, Dyce, vol. ii. p. 22,—

" Go, and return to mighty Lucifer,
And meet me in my study at midnight."

Milton, *P. L.*, v. 667,—

" Soon as midnight brought on the dusky hour," &c.

Ib.,—

" So sòvèrèignly bèing hónoùràblè.
I have lov'd thee,—

Leon.

Make 't thy question, and go rot !
Dost think I am so muddy, so unsettled," &c.

The first line can never have been one of Shakespeare's ; not to mention the singularity of *sov'reignly* and *being*, both unusual in Shakespeare, coming together in the same line, and the improbability of "Make *that*" (the reading of the folio,—there is no quarto of this play) having been corrupted into *Make't*. Arrange,—

"So sov'reignly being honourable.—I've [properly 'have]
lov'd thee,—

Leon. Make that thy question, and go rot! Dost think
I am so muddy, so unsettled,
T' appoint myself" &c.

Unsettled, a quadrisyllable ;² as (if any particular instance were worth adducing) in the passage of *How a Man may Choose* &c., quoted S. V., Arts. ii. iii. p. 36,—

"My settled unkindness doth beget
A resolution to be unkind still."

See S. V., Arts. ii. iii., for many examples of this usage.

Ib.,—

————— Camillo,
As you are certainly a gentleman ; thereto
Clerk-like, experienc'd," &c.

Gentleman, a dissyllable ; S. V., Art. xxxiv. Pronounce *théreto*. This class of words, *wherein*, *therein*, *herein*, *whereof*, *whereto*, &c., were pronounced sometimes *whérein*,

² Mr. Dyce, vol. iii. p. 175, n. 8, objects to this on the ground that "earlier in this scene Shakespeare has used *unsettled* without any such ἐπέκτασις." This argument, however, is even stronger against pronouncing *English* as a trisyllable in 1 K. H. VI. i. 5, as *English* occurs previously *twice* in that short scene as a dissyllable. Yet there Mr. Dyce agrees with Walker in applying the ἐπέκτασις to *English* in La Pucelle's speech. *Both* pronunciations were used.—*Ed.*

sometimes *wherein*, &c. For instances see S. V., Art. xi. p. 116, *sq.* So below, iv. 3,—

“That makes himself, but for our honour *thérein*,
Unworthy thee.”

Towards the end of the present scene we read,—

“————— nor shall you be safer
Than one condemn'd by th' king's own mouth, thereon
His execution sworn.”

I think it not impossible that Shakespeare wrote,—

“————— by th' king's own mouth, & *théreon* &c.
(& might more easily slip through than *and*.)

Ib.,—

“As, or by oath, remove, or counsel, shake
The fabric of his folly.”

The sense would be clearer, perhaps, if we were to point,—

“As or by oath remove, or counsel shake” &c.³

Ib. Arrange and write,—

“————— and will continue
The standing of his body.

Pol. How should this grow?

Cam. I know not; but, *I'm* sure,
'Tis safer to avoid what's grown, than question
How it is born.”

The common arrangement of the lines is anti-Shakespearian—partly as regards the flow, partly on account of the very feeble ending,—

“————— 'tis safer to
Avoid what's grown,” &c.

³ So Rowe and most of the early editors. Capell, I think, introduced the modern punctuation. The folios give the line thus,

“As (or by Oath) remoue, or (Counsaile) shake.” *Ed.*

For although Shakespeare frequently concludes a line with *and*, or some other particle equally inadmissible, according to our modern pronunciation at least (possibly there may have been something in the old mode of accentuation which cleared up this apparent exception to Shakespeare's general harmony), yet an act of divorce between *to* and its verb, is beyond its license. For some other passages in Shakespeare, faulty in like manner, and of which I have proposed corrections, see the note below on iv. 3,—“I am sorry that, by hanging thee,” &c.

Ib.,—

“My people did expect my hence departure
Two days ago.—This jealousy
Is for a precious creature:” &c.

Qu., “This jealousy *of his*.” Can the proximity of *is* to *his* have had any hand in producing the error? [See Art. c.—*Ed.*]

Ib., near the end,—

“Good expedition be my friend, and comfort
The gracious queen, part of his theme, but nothing
Of his ill-ta'en suspicion.”

Antony and Cleopatra, ii. 2, may be quoted as an instance of the above use of *nothing*,—

“————— Let this fellow
Be nothing of our strife; if we contend,
Out of our question wipe him.”

And so perhaps Measure for Measure, ii. 4,—

“————— you granting of my suit,
If that be sin, I'll make it my morn prayer
To have it added to the faults of mine,
And nothing of your answer.”

Malone has quoted a similar passage from *Twelfth Night*, iii. 4. Note, too, *All's Well &c.* iv. 3, early in the scene,—
 “I perceive, by this demand, you are not altogether of his council [*counsel*]. 2 *Lord*. Let it be forbid, sir! so should I be a great deal of his act.”

ii. 1, near the beginning. Arrange,—

“————— as if

I were a baby still.

I love you better.

2 *Lady*.

And why so, my lord?”

Ib., a little below, arrange,³—

“————— Merry, or sad, shall't be?

Her. As merry as you will.

Mam. A sad tale's best for winter: I have one
 Of sprites and goblins.

Her.

Let's have that, good sir.”

Ib.,—

“Praise her but for this her without-door form,
 (Which, on my faith, deserves high speech,) ” &c.

Compare *Cymbeline*, i. 7,—

“All of her, that is out of door, most rich;” &c.

Ib.,—

“————— and one that knows
What she should shame to know herself,
 But with ” &c.

³ Mr. Dyce gives the same arrangement. Steevens saw that the metre was out of joint, but mistook the remedy.—*Ed.*

A foot is wanting to the line. See S.V., Art. lviii. Should we not read and arrange,—

“ ———— and Camillo is
A federary with her; *ay*, and one
That knows what she should shame to know herself,
But with her most vile principal, that *she*
Is a bed-swerver, *e'en* as bad as those
That vulgars give bold'st titles;” &c.

ay having been written, as usual, *I*, and therefore more easily overlooked. For *vulgars* compare Marmyon, Antiquary, iv. 1, Dodsley, vol. x. p. 61,—

“ ———— the budding rose is set by;
But stale, and fully blown, is left for vulgars
To rub their sweaty fingers on.”

Chapman and Shirley, Chabot, i. 2, near the end,—

“ Love him, good vulgars, and abhor me still.”

Ib., write,—

“ He who shall speak for her's afar off guilty,
But that he speaks.”

Ib.,—

“ ———— If it prove
She's otherwise, I'll keep my stables where
I lodge my wife;” &c.

Massinger was, perhaps, thinking of this, Duke of Milan, iv. 3,—

“ ———— Or, since it is
The will of heaven, to preserve mankind,
That we must know and couple with these serpents,
No wise man ever, taught by my example,
Hereafter use his wife with more respect
Than he would do his horse that does him service;” &c.

Ib.,—

“————— would I knew the villain,
I would *land-damn* him.”⁴

It seems possible that Shakespeare may have written “*live-damn* him.” “He is sure to be damned for his villainy sooner or later; and were it in my power, I would damn him alive,—inflict the torments of hell on him, while yet living.”—*Liue-land*. *D* and *e* are often confounded at the end of words; see Art. lxii. At any rate, *live-damn* may, perhaps, serve as a makeshift, till the true reading be discovered. A word compounded with *damn'd* occurs *Cymbeline*, iii. 4,—

“That drug-damn'd Italy hath out-craftied him.”

It may be also observed that in the folio (page 283, col. 1) it is written with a capital, *Land-damne*. I would observe also, that the hyphen may, perhaps, be a corruption; as is the case in many other passages of the folio, where the printers, not knowing what to make of the word in the MS., substituted a conjectural one of a compound form. So *Antony and Cleopatra*, i. 5, p. 344, col. 2, “an *Arme-gaunt Steede*” (*ubi mira quædam comminiscuntur interpretes*). *Cymbeline*, ii. 4, p. 378, col. 2,—

“————— Their discipline
(Now wing-led with their courages)”

quod frustra tuetur vir illustrissimus, Lud. Tieck, teste

⁴ Mr. Collier, and also his Old Corrector, have independently conjectured *lamback*. If *lamback* be right, the strongest possible emphasis (in reading or speaking) should be laid on *would*. “I *would* lamback him;” equivalent to the modern “would n’t I give it him?” Antigonus would not merely beat the slanderer, but break every bone in his skin. But Mr. Collier scarcely seems to understand it thus.—*Ed.*

Equite in loc.—King Henry V. ii. 3, p. 75 (the second so numbered) col. 2,—“ — then I felt to his knees, and so *vp-peer'd* and vpward,” &c.; a singular instance. Measure for Measure, ii. 4, p. 69, col. 2,—

“ ————— as these blacke Masques
Proclaime an *en-shield* beauty ten times louder” &c.

Hamlet, iii. 2, p. 267, col. 1,—

“ ————— And blest are those,
Whose Blood and Judgement are so well co-mingled,” &c.

Atque ita vulg. Is there any objection to *commingled*?

2, *ad fin.*, arrange,—

“ Do not you fear: upon mine honour, I
Will stand 'twixt you and danger.”

So also the folio;⁵ and so Collier and Knight have restored it. I notice this passage, because it give me occasion to remark, that Shakespeare very frequently concludes his scenes with a seven-syllable line; so that any objection to such an arrangement of the lines in such a situation, as being out of place, is unfounded. See the present play, King Lear, Macbeth, and Othello. Note, too, the conclusion of the Two Noble Kinsmen, as bearing upon the question, how far the fifth act of that play belongs to Shakespeare.

3,—The excessive vehemence of Paulina's reproaches, coming in contact with Leontes's highly excited feelings,

⁵ This refers to the arrangement only, for, as to the text, the folio has *betwixt*, not *'twixt*, to the destruction of the metre. In what follows, Walker evidently means the line of *six* as well as that of *seven* syllables. In fact, both lines are of the same nature.—*Ed.*

spurs him on to acts of ferocity which he would otherwise be incapable of.

iii. 1, *init.* It should be,—“Enter Cleomenes, Dion, *and an Attendant.*” Note—“Go,—fresh horses;—”

2,—

“You knew of his departure, as you know
What you have underta'en to do in 's absence.

Her. Sir,

You speak a language” &c.

Arrange,—

“————— as you know what
You' have underta'en to do in 's absence.

Her.

You speak” &c.

Sir,

Ib.,—

“————— As you were past all shame,
(Those of your *fact* are so,)” &c.

I would read *sect*, and so one⁶ of the Var. commentators suggests. Note Hamlet, i. 3, folio, p. 156, col. 1,—

“As he in his peculiar Sect and force
May giue his saying deed”;

for *act* and *place*.

Ib.,—

“————— quit his fortunes here,
Which you knew great, and to the hazard
Of all uncertainties himself commended,” &c.

⁶ Farmer. *Fact* has been defended on the ground that in a passage, which no doubt Shakespeare imitates here, we find the word *deny*, the phrase “passed all shame,” and, in particular, the expression “forswearing the *fact* :” in other words, that, because Greene used *fact* in one combination, Shakespeare used it in another.—*Ed.*

Steevens's "*certain*⁷ *hazard*" is unquestionably right. iv. 3, is in point,—

" ————— A course more promising
Than a wild dedication of yourselves
To unpath'd waters, undream'd shores ; most certain
To miseries enough."

Ib.,—

" I'll not remember you of my own lord,
Who is lost too : Take your patience to you,
And I'll say nothing."

Write and arrange,—

" *Who's* lost too : Take your patience to you, and
I will say nothing."

3,—Antigonus's dream,—

" ————— in pure white robes,
Like very sanctity, she did approach
The cabin where I lay."

⁷ As Malone has asserted that *certain* is "the most improper word that could have been chosen," I may be allowed to quote a few passages,—

Sidney, *Arcadia*, B. i. p. 13, l. 44,—"—to know the certainty of things to come, wherein there is nothing so certain as our continual uncertainty."

Tarquin and Lucrece, St. clxxxviii.,—

" Her certain sorrow writ uncertainly."

Daniel, *Panegyrick to the King*, St. 48,—

" In periods of uncertain certainty."

Honest Man's Fortune, ii. 2,—"—that portion I have, I would not hazard upon an unknown course, for I see the most certainest is uncertainty."

Heywood, *Love's Mistress*, v. 1,—

" Her husband Cupid gave her certain rules
For her uncertain journey."

Ed.

Compare Milton, Sonnet xxiii., on his deceased wife,—

“Came vested all in white, pure as her mind.”

Ib.,—

“Good luck, an’t be thy will! what have we here?”

Suckling, *Goblins*, i. near the end, Dodsley, vol. x. p. 113,—

“Where am I now?

A garden, and a handsome house!

If’t be thy will, a porch to’t, and I’m made;

’Twill be the better lodging of the two.”

iv.,—Chorus,—

“I mentioned a son o’ th’ king’s, which Florizel

I now name to you.”

Certainly not “mentioned.” But the metre proves that the word is corrupt; I am at present unable to correct it.

1,—“I have heard, sir, of such a man, who hath a daughter of most rare note: the report of her is extended more, than can be thought to begin from such a cottage. *Pol.* That’s likewise part of my intelligence. But I fear the angle that plucks our son thither.” Write, I think, with the folio,—
“That’s likewise —— intelligence; but (I fear) the angle that plucks our son thither.” This may, perhaps, be confirmed by a comparison of i. 2, near the end, quoted above,—

“Good expedition be my friend, and comfort

The gracious queen, part of his theme, but nothing

Of his ill-ta’en suspicion.”

2,—Autolycus’s first song, the third stanza,—

“With heigh, with hey, the thrush and the jay.”^s

^s “The second *with hey!*” says Mr. Dyce (vol. iii. p. 177), “is from the second folio; but perhaps the name of some bird has dropped out.”—*Ed.*

Fol.,—"With heigh, the thrush" &c. Qu., "With heigh
ho, the thrush" &c.

Ib.,—"My traffic is *sheets*." Is not *ballads* the right explanation, *lesser linen* implying a pun on *sheets*?

3,—Coleridge's

"From Dis's waggon! *golden daffodils*,"
is plausible. It would contrast with "*dim violets*."—Are
"*bold oxlips*" placed here in antithesis to their drooping
kindred the primroses?

Ib.—

"No, like a bank, for love to lie and play on;
Not like a corse; or if, not to be buried,
But quick, and in mine arms."

Antony and Cleopatra, iv. 2,—

"Haply, you shall not see me more; or if,
A mangled shadow."

All's Well &c., ii. 3,—"Do not plunge thyself too far in
anger, lest thou hasten thy trial; which if, Lord have mercy
on thee for a hen!"

Ib.,—

"_____ but that your youth,
And the true blood, which peeps fairly through it,
Do plainly give you out an unstain'd shepherd,
With wisdom I might fear," &c.

This, the universal reading,⁹ is from the folio, except that

⁹ Walker was, no doubt, misled here by the Var. 1821, which does not mention any other reading. Rowe inserted *forth* after *peep*, and was followed by all the earlier editors, except Capell,

the folio has, rightly as I believe, *through't*. I feel assured that Shakespeare wrote, "which peeps *so* fairly" &c. This, it is true, heightens—or rather makes more palpable—the unintentional compliment to Florizel; but this is only in keeping with the frank simplicity of the princely shepherdess. Perhaps the contiguity of *fairly* to *so* [*f* and long *s* being next neighbours in the printer's case—*Ed.*] misled the compositor. Green, Alphonsus King of Arragon, Dyce, vol. ii. p. 38,—

" ————— what may be the cause
Of this strange and sudden banishment?"

Of course "this *so* strange" &c. *So* has slipped through in another way, *Much Ado* &c. iv. 1, fol. p. 114, col. 2,—

"I charge thee doe, as thou art my childe;"
for "doe *so*." *Dubartas*, *Triumph of Faith*, Canto iv. St. xxxiii.,—

"Sorry to be sudden wak'd, I would
I were a Dor-Mouse" &c.
"To be *so* sudden wak't," &c.

Ib.,¹⁰—

"Not a word, a word; we stand upon our manners.
Come strike up.

Pol. Pray, good shepherd, what fair swain is this,
Which dances with your daughter?"

Qu.,—

"Not a word, a word;
We stand upon our manners.—Come, strike up.

Pol. Pray you, good shepherd," &c.

who for *forth* read *so*, thus anticipating Walker. Capell himself was anticipated by the Old Corrector. The Vulgate has the sophistication, "which fairly peeps" &c.—*Ed.*

¹⁰ This note is referred to, S. V. p. 206, but there the passage is differently arranged.—*Ed.*

The converse error, *pray you* for *pray*, is very common; in Beaumont and Fletcher alone it has vitiated the metre in some hundreds of places.

Ib.,—" — a fish that appeared upon the coast on Wednesday the *fourscore* of April," &c. Second Maiden's Tragedy, ii. 1,—

" ————— joy
Able to make a latter spring in me,
In this my fourscore summer, and renew me " &c.

First Part of Jeronimo, i. 1, Dodsley, edit. 1825, vol. iii. p. 54,—

" This day my years strike fifty, and in Rome
They call the fifty year the year of jubilee," &c.

Jonson, as reported by Drummond, thought "that Quintilian's six, seven, and eight books were not only to be read but altogether digested." Chapman, Il. ii., Taylor, vol. i. p. 58,—

" ————— us then, to whom the thrice three year
Hath fill'd his revoluble orb, since our arrival here,
I blame not to wish home much more."

Ib.,—" Master, there is three *carters*, three shepherds, three neatherds, three swineherds, that have made themselves all men of hair;" &c. We should read, I think, *goatherds*; see Theobald ap. Var.

Ib.,—" — they call themselves *saltiers*." I suppose the word was pronounced *sautiers*; whence the play on *satyrs*. A similar pun occurs in Middleton's Michaelmas Term, i. 1, Dyce, vol. i. p. 424,—

“ ————— Andrew Gruel !

Rear. No, Andrew Lethe.

Sale. Lethe !

Rear. Has [H' has] forgot his father's name,
Poor Walter Gruel, that begot him, fed him,
And brought him up.”

So too the ambiguous prophecy in 2 King Henry VI. iv. 1. In the dedication to Middleton's Father Hubbard's Tales, Dyce, vol. v. p. 551, there is a pun on *poetry* (then frequently pronounced *potry*; see S. V., Art. xiii. p. 125) and *poultry*. Timon of Athens, iii. 5,—

“ He is a man, setting his *fate* aside,
Of comely virtues.”

Palpably wrong; read, as some of the critics have suggested, *fault*. Perhaps the printer was deceived by the then ordinary pronunciation of *fault*, which was not obsolete even in the time of Pope; *e.g.*, Essay on Criticism, l. 169,—

“ I know there are, to whose presumptuous thoughts
These freer beauties, ev'n in them seem faults ;”

422,—

“ Before his sacred name flies every fault,
And each exalted stanza teems with thought ;”

and which still flourishes in Ireland *teste* Miss Edgeworth. (Did Shakespeare use *fault*, in the above passage, in the sense of *misfortune*? See Gifford's Massinger, vol. ii. p. 97 [p. 98, 2nd edit.]. The connection of *fault* with *fail* explains both its meanings. I rather think, however, that in the place of Timon it signifies *delictum*. Sidney, Astrophel and Stella, Sonnet xciii.,—

“ O fate, O fault, O curse, child of my bliss !”

Herrick, Hesperides, Clarke, vol. i. p. 36, xix.,—

“Go with thy faults and fates;” &c.

King Henry V. v. 2, the folio has, p. 93, col. 1,—“If I could winne a Lady at Leape-frogge, or by *vawting* into my saddle with my Armour on my backe,” &c. A spelling of similar origin.

Ib.,—

“I take thy hand; this hand,
As soft as dove's down, (pron. *dove's-down*,) and as white as it;
Or Ethiopian's¹¹ tooth, or the fann'd snow,
That's bolted by the northern blasts twice o'er.”

The two latter verses have an anti-Shakespearian flow. The folio has preserved the true arrangement (p. 294, col. 1),

“Or Ethyopians tooth, or the fan'd snow, that's bolted
By th' Northerne blasts, twice ore.”

The words, “What follows this?” which at present (less after Shakespeare's manner, I think) constitute a short line of four syllables, will be the complement of “By the Northern” &c. The Var. 1821, and Collier, follow the folio; but Knight retains the common arrangement. I would also place a semicolon after *tooth*, as the additional foot requires more of a pause than is implied in a comma. [S. V., Art. viii.—*Ed.*]

Ib. Arrange *aurium judicio*,—

¹¹ The word *Ethiopian* occurs no where else in Shakespeare except in Merry Wives of Windsor, where it is a cant term. Elsewhere S. uses *Ethiop*, which is perhaps the true word here. Since writing the above, I see Mr. Dyce suggests *Ethiop's*. He also condemns the arrangement which Walker rejects. This arrangement is that of the second folio. *Qu.*, Is not *Ethiop* preferable to *Ethiop's*?—*Ed.*

"Knows he of this?

Flor. He neither does, nor shall.

Pol. Methinks, a father
Is, at the nuptial" &c.

Ib.,—

"I am sorry, that, by hanging thee, I can but
Shorten thy life one week."

Folio,

"————— I can
but shorten" &c.

Can but at the end of a line is, I think, more in the manner of Lord Byron's *Cain* than of a play of Shakespeare's. It is a different case from that of *and*, *shall*, *with*, and other words, with which he frequently closes a line; although even these seem so inconsistent with Shakespeare's usual felicity of rhythm, that I am led to suspect some difference of accentuation between old and modern English, by which this apparent blemish would be removed. In Jonson, *The Devil is an Ass*, i. 2, Gifford, vol. v. p. 19,—

"————— Were he a kind devil,
And had humanity in him, he would come but
To save one's longing."

I suspect we should write,—

"————— *he'd* come but
To save" &c.

For the emphasis removes the fault. *Tempest*, i. 2,—

"————— Dost thou forget
From what a torment I did free thee?

Ariel.

No.

Prospero. Thou dost; and *think'st*

It much, to tread the ooze of the salt deep;" &c.

Arrange,—

“Thou dost; and think'st it much to tread the ooze
Of the salt deep;
To run upon” &c.;

and so I find Knight has it.¹² King Lear, ii. 4,—

“Thy tender-hefted nature shall not *give*
Thee o'er to harshness;”

a different, but kindred fault. The separation would be avoided by writing,—

“————— shall not give thee
Over to harshness.”

Yet is there not a stress on *thee* absolutely required by the context? *Qu.*—Merchant of Venice, iii. 5, towards the end,

“And, if on earth he do not *mean it*, it
Is reason he should never come to heaven.”

See context. We should read, I imagine,¹³—

“And, if on earth he do not *merit it*,
'Tis reason” &c.

Merit in the sense of *mereri*. The word was perhaps written *merite*, which comes nearer to *meane* in appearance. At any rate, the text, as it stands, is wrong.¹³ In Romeo

¹² So, too, the first folio, and most editions, but not the Vulgate text, which gives the arrangement which Walker rejects. The false arrangement, I suppose, is due to Steevens.—*Ed.*

¹³ Walker was evidently not aware that Pope conjectured *merit*. According to Mr. Collier, Roberts's quarto, Heyes's quarto, and the first folio, read respectively thus,—

“And, if on earth he do not *mean it, then*,
In reason he should never come to heaven.”

“And, if on earth he do not *mean it, it*
In reason” &c.

“And, if on earth he do not *mean it, it*
Is reason” &c.

I should say that Heyes's quarto gives the unsophisticated non-

and Juliet, iii. 1, the fault cannot be removed by correction ; it is, however, not so gross : Romeo

“ ————— with one hand beats
Cold death aside, and with the other *sends*
It back to Tybalt.”

For the verb *to short*,¹⁴ see Cymbeline, i. 7,—

“ ————— I shall short my word
By length'ning my return.”

Spenser, Sonnet lx.,—

“ But let my Loves fayre planet short her wayes,
This yeare ensuing, or else short my dayes.”

Greene, Friar Bacon &c., Dyce, vol. i. p. 179,—

“ Then, Edward, short my life, and end her loves.”

Passionate Pilgrim, xii.,—

“ Pack night, peep day ; good day, of night now borrow ;
Short, night, to-night, and length thyself to-morrow.”

Lust's Dominion, i. 3, Old English Plays, vol. i. p. 107,—

“ Cardinal, I'll shorten thee by the head for this.”

sense of the MS. from which it was printed ; Roberts's boldly altered the second *it* to *then*, to gain an empty shadow of sense ; while the first folio played the same game with the text of Heyes's quarto by substituting *is* for *in* at the beginning of the second line. An early transcriber seems to have corrupted *merit* into *mean it* ; this vitiated all succeeding copies. The neophyte Jessica had evidently been reading the parable of Lazarus and Dives. She preaches up a righteous life, with her father's ducats in her pocket.—*Ed.*

¹⁴ In a very extensive paper, entitled “ Ancient Words,” Walker has collected many examples of the following verbs used for the corresponding forms in *en* :—To black, like, dark, sharp, dead, thick, deep, length, short, slack, ripe, strength, weak, quick, deaf, sick, soft, moist, sad, mad, sweet, strait, fresh, fat, enlive.—*Ed.*

Read *short*, or “by *th*' head.” So Pericles, iv. 1, I think, we should arrange and read,—

“ ————— Lord! how your favour's chang'd
With this unprofitable woe! Come, give me
Your wreath of flowers, ere the sun *mar't*: walk forth
With Leonine; the air is quick there, and
Pierces and *sharps* the stomach. Come; Leonine,
Take her by *th*' hand, walk with her.

Mar.

No, I pray you;” &c.

Vulg., *sharpens*; some editions add *well*, on no old authority I imagine. For *sharp* (still applied to knives &c.) see Sackville, Gorboduc, ed. 1820, p. 27,—

“ The nobleness and glory of the one
Doth sharp the courage of the other's mind,
With virtuous envy to contend for praise.”

Spenser, Visions of Bellay, iii.,—

“ ——— a sharped spyre of diamond bright.”

Sonnet prefixed to the F. Q.,—

“ To sharpe my sense with sundry beauties view.”

Drayton, Barons' Wars, B. ii. St. xxi.,—

“ Some sharp their swords, some right their murrians set.”¹⁵

Fairfax's Tasso, B. xx. St. lxii.,—

“ Disdain her ire new sharp'd and kindled hath.”

Lord Surrey, Version of Ecclesiastes, ed. 1831, p. 87,—

“ To sharp my wit so fine then why took I this pain?”

In Troilus and Cressida, v. 9,—

“ Even with the vail and dark'ning of the sun,”

the folio has *darking*; undoubtedly an error (this part is

¹⁵ So the edition of 1630. It may be worth observing, that the edition of 1605 has (St. xx.),—

“ Some *sharpen* swords, some on their Murrians set.”—*Ed.*

exceedingly incorrect in the folio); and, on the other hand, in *Romeo and Juliet*, i. 1,—

“Nor *ope* her lap to saint-seducing gold;”

the folio has *open*. For the longer and the shorter forms of these verbs were used in a great measure indiscriminately by the old poets, so that they might easily supplant one another in printing. 1 *King Henry VI.* i. 1,—

“Posterity, await for wretched years,

When at their mothers' moist eyes babes shall suck;”

the folio (p. 96, col. 2), and its loyal Knight, have *moistned*. This part is particularly incorrect in the folio; ll. 1, 7, and 11, below, are all wrong (ὥς ἐμοίγε δοκεῖ). *K. Richard II.* v. 1,—

“What, is my Richard both in shape and mind

Transform'd and *weakened*? Hath Bolingbroke

Depos'd thine intellect? hath he been in thy heart?”

Certainly not *weakened*; nor indeed *weaken'd*; for the metre requires us to write and arrange,—

“What, is &c. —————

Transform'd and *weak'd*? Hath Bolingbroke depos'd

Thy intellect? hath he been in thy heart?”¹⁶

Randolph's Poems, Necessary Observations, 35 Pre. edit. 1664, p. 39,—

“It (*drunkenness*) weaks the brain, it spoils the memory.”

The uncommonness of the form to *weak* may have occasioned

¹⁶ See Mr. Dyce's note. He arranges with Walker, but retains *weaken'd*, and, as I understand him, makes a dissyllable of *Bolingbroke*. I can scarcely agree with him. In the first of the lines which he quotes, I should prefer to contract *Harry*; and in the second, to read *will's* for *will his*.—Ed.

the corruption. (Compare, for the thought, Antony and Cleopatra, iii. 11, rather early in the scene,—

“ ————— Cæsar, thou hast subdued
His judgment too.”)

In King Richard II. ii. 1, we have *undeaf*,—

“ My death's sad tale may yet undeaf his ear.”

On the main subject we may add Ford, 'Tis Pity She's a Whore, ii. 6, Moxon, p. 34, col. 1, l. 7,—

“ ————— Well, what do you say
To young Bergetto's love? are you content to
Match with him? speak.”

Qu.,—

“ ————— are you content
To match *wi' him*? speak; ”

as, I imagine, we ought to read in As You Like It, iii., penult.,—

“ I will be bitter *with him*, and passing short; ”
though this latter is, perhaps, merely a rusticism.

Ib.,—

“ ————— but now
Some hangman must put on my shroud, and lay me
Where no priest *shovels-in* dust.”

Pronounce *shools-in*. *Shool*, if I mistake not, is still the pronunciation in Scotland, and in the North of England. Compare *evil*, Art. lxxxviii.

Ib.,—

“ ————— it shall be so my care
To have you royally appointed, as if
The scene you play were mine.”

Note the position of *as if* in the line. Pronounce, I think,

as if; since *'s if* seems hardly imaginable. Lord Broke, Mustapha, second chorus, p. 114,—

“ ————— yet we fashion
God, as if from power's throne he took his being.”

I suspect, indeed—judging from the general tenor of Lord Broke's versification—that *as if* is here pronounced as a monosyllable; but this is doubtful. Chamberlayne, Love's Victory, Retrospect, vol. i. p. 261,—

“ All yet is silent, dark, and secret, as if
The powers of night did favour our intent.”

Yet possibly Chamberlayne may have arranged the lines,—

“ All yet
Is silent, dark, and secret, as if” &c.

Beaumont and Fletcher, Laws of Candy, i. 2,—

“ And as if this old weather-beaten body
Had been compos'd of cannon-proof,” &c.

Ib.,—“ *Clown*. Advocate's the court word for a pheasant; say you have none. *Shepherd*. None, sir; I have no pheasant, cock or hen.” Kenrick, in his Review of Johnson's Shakespeare, says that for the former *pheasant* we ought to read *present*; and Malone, Var. 1821, *in loc.*, has made the same conjecture. Surely they are in the right.

Ib.,—“ He seems *to be* the more noble in being fantastical.” *To be* sounds awkward and uncolloquial. *Qu.*, —“ He seems *to me*.”

v. 1,—“ my queen's full eyes.” King Henry V., last sc., —“ — a fair face will wither, a full eye wax hollow.”

Ib.,—

“ ———— and, on this stage,
(Where we offenders now appear,) soul-vext
Begin, ‘And why to me?’ ”

The last words are surely a quotation.

Ib.,—

“ ———— there was not half a month
Between their births.

Leon.

Pr’ythee, no more ; cease ; thou know’st
He dies to me again, when talk’d of ;” &c.

Perhaps,—“ *Pray*, no more ;” &c.

2,—“ — being in so preposterous estate as we are.”
Quasi prosperous.

3,—

“ The statue is but newly fix’d ; the colour’s
Not dry.”

Colours, surely. Herrick, Clarke, vol. i. page 132, ccxii.
(The Tear sent to her from Staines),—

“ For tears no more will fall.
Nor will I seek supply
Of them, the *spring*’s once dry ;
But I’ll devise,” &c.

Springs.

Ib. Arrange,—

“ She hangs about his neck : if she pertain
To life, let her speak too.”

KING JOHN.

i. 1,—

“ Why, what a madcap hath heaven *lent* us here ! ”*Sent.*¹*Ib.*,—

“ Madam, an if my brother had my shape,
 And I had his, *Sir Robert his*, like him ;
 And [*An ?*] if my legs were two such riding rods,” &c.

The commentators quote *Methusalem his page*, and the like. But *his* in this construction, without a substantive, is a different idiom, and one of which I have met with no example ; nor is there any necessity of metre to palliate such a violence on language. The folio has,—“ *Sir Roberts his ;*” whence I conjecture,—

“ And I had his, *Sir Robert's*,² *his*, like him ; ”

¹ Compare *Romeo and Juliet*, iii. 5,—

“ That God hath *sent* us but this only child ; ”

where all the old copies but the first quarto read *lent*.—*Ed.*

² The first folio is followed by the other three, by Rowe, Pope, Hanmer, and Capell ; the fourth folio however, and the above editors, insert the apostrophe in the word *Roberts* ; and Hanmer, by placing a comma after it, appears to have anticipated Walker's interpretation. Theobald, Warburton, Johnson, Mr. Knight, and Mr. Collier, have not so much as mentioned the reading of the old copies. I believe it to be the genuine one, though I must own I doubt Walker's interpretation. The double genitive, though denounced by Malone, is occasionally heard even now in the mouths of the vulgar ; and, though it may not accord with modern

δεικτικῶς the additional repetition only making the ridicule more poignant.

Ib.,—

“ And then comes answer, like an A B C-book.”

Why not restore the old form, “ *Absey* book ”? And so Knight. [And other recent editors.—*Ed.*]

Ib.,

“ I have disclaim’d Sir Robert, and my land ;
Legitimation, name, and all is gone.”

Point,—

“ _____ and my land,
Legitimation, name, and all is gone.”

ii. 1,—

“ Do, child, go to *it*’ grandam, child ;
Give grandam kingdom, and *it*’ grandam will
Give it a plum,” &c.

I suspect this is merely an old form for *its*.³ The old poets certainly employed *it* now and then—probably only under particular circumstances—where we should use *its*. Sylvester’s *Dubartas*, i. ii. p. 10, col. 2, ed. 1621, the ague is described as

notions of grammar, it is not more repugnant to them than the double nominative, “ God he knoweth,” or the double accusative, “ God I pray him,” both of which examples (not to mention others elsewhere) occur in *King Richard III.*—*Ed.*

³ See, on this point, Professor Craik’s *Philological Commentary on Julius Cæsar*. I may observe, however, that Constance here is evidently mimicking the imperfect babble of the nursery, and that even the passages from the *Silent Woman* and from *King Lear* do not present the style of ordinary conversation.—*Ed.*

“ Robbing the nerves of might, of joy the heart,
Of mirth the face, of moisture every part
(Much like a candle fed with its own humour,
By little and little it own self's consumer).

Ib. *Qu.*,—

“ And all for her ; a plague upon her ! ” ⁴

2,—

“ Ha, majesty ! how high thy glory towers,
When the rich blood of kings is set on fire ! ”

Glory, i.e., vaunting, ut sæpe.

Ib.,—

“ I see a yielding in the looks of France.”

Compare Middleton, *Triumph of Truth*, Dyce, vol. v. p. 231,

“ I see a blessed yielding in thy eye.”

iii. 3, fol. p. 11, col. 1 (*ubi* sc. 2),—

“ ————— see thou shake the bags
Of hoarding Abbots, imprisoned angells
Set at libertie : the fat ribs of peace
Must ” &c.

Vulg.,—

“ Of hoarding abbots : angels imprisoned
Set thou at liberty.”

The folio is the earliest authority for King John. I think Shakespeare wrote,—

“ Of hoarding abbots : set at liberty
Imprison'd angels : ” &c.

⁴ This is the usual reading, which Walker evidently intended to alter, though, by a slip of the pen, he left it as he found it.

Qu.,—

“ And all for her, *and by her* ; a plague upon her.”

This species of corruption⁵ is not altogether unprecedented.
King Richard II. v. 3,—

“Twice saying *pardon* doth not pardon twain,
But makes one pardon strong.

Boling.

With all my heart

I pardon him.

Dutchess.

A god on earth thou art!”

The folio has,—

“*Bul.* I pardon him with all my hart.”

2 King Henry IV. v. 3,—Pistol says on entering,—“God save you, sir John;” ita vulg.; from the quarto?⁶ Fol.,—
“Sir John, ’saue you sir.” 1 King Henry VI. iv. 1,—

“My lord, how say you? are you not content?”

The folio has, p. 110, col. 2,—

“How say you (my Lord) are you not content?”

⁵ A remarkable instance occurs in Middleton, *Five Gallants*, v. 2, Dyce, vol. ii. p. 229,—

“Vouchsafe, unequall’d virgin, [to] accept
This worthless favour from your servant’s arm,
The hallow’d beads, whereon I justly kept
The true and perfect number of my sighs.”

The accomplished editor has most ingeniously disentangled the above from the following jumble, which he gives, in a note, as it appears in the old quarto,—

“Vouchsafe vnequalld Virgin whereon I justly kept,
Accept this worthlesse fauor from your seruants arme, the hal-
lowed beades,
The true and perfect number of my sighs.” *Ed.*

⁶ The quarto reads,—“Sir John, God save you;” and so the recent editors. The earlier follow the folio. I know not how the Vulgate reading originated. It appears in Var. 1821.—*Ed.*

Ib.,—Arrange,—

“ ————— And I will keep him so,
That he shall not offend your majesty.

K. John.

Death.

Hubert. My lord?

K. John. A grave.” &c.

For *majesty*, see S. V., Art. xxvii.

4,—Certainly,—

“ And bitter shame hath spoil’d the sweet *world’s* taste.”

Ib.,—

“ And pick strong matter of revolt and wrath
Out of the bloody fingers’ ends of John.”

I know not whether the following from Gammer Gurton’s Needle, v. 2, Dodsley, vol. ii. p. 74, throws any light on this passage,—

“ I picke not this geare (hear’st thou) out of my fingers endes;
[i.e., I suppose, *it is not my own fancy or invention* ;]
But he that hard it told it me, who thou of late didst name,
Diccon, whom al men knowes, it was the very same.”

Ib., near the end,—

“ Or,⁷ as a little snow, tumbled about,
Anon becomes a mountain. O noble dauphin,
Go with me to the king ;” &c.

I believe that the *O* (*sæpius interpolatum*) ought to be expunged. So, too, King Richard II. iii. 4,—

“ ————— and Bolingbroke
Hath seiz’d the wasteful king.—O! what pity is it,” &c.

I suspect the *O*; though here I am more doubtful.

⁷ Hanmer reads *Ev’n* for *Or*, perhaps rightly. At any rate, something is wrong, as the syntax is out of joint.—*Ed.*

iv. 1, —

“ An if an angel should have come to me,
And told me, Hubert should put out mine eyes,
I would not have believ'd him ; no tongue but Hubert's.”

Perhaps [and so Mr. Knight.—*Ed.*],—

“ ————— no tongue but Hubert's ” ———

v. 2, —

“ And is't not pity, O my *grieved* friends ! ” &c.

i.e., *aggrieved*. So we still use *grievance*. Note, too, that *grief*, in Elizabethan English, is not properly *sorrow*, but *suffering*; *e.g.*, Fairfax's Tasso, B. xi. St. lv.,—

“ — more he strove, his grief increas'd the more; ”

the pain of his wound. So understand Twelfth Night, ii. 4, —

“ She sat like Patience on a monument,
Smiling at Grief.”

Pericles, v. 1, is exactly parallel, —

“ ————— thou dost look
Like Patience, gazing on kings' graves, and smiling
Extremity out of act.”

Compare Tarquin and Lucrece, St. ccxv. of Sinon, —

“ His face, though full of cares, yet show'd content :
Onward to Troy with the blunt swains he goes,
So mild, that Patience seem'd to scorn his woes.”

Ib., — I think we should arrange, —

“ Wherein we step after a stranger march
Upon her gentle bosom, and fill up
Her enemies' ranks. . . . I must withdraw and weep. . . .
Upon the spur⁸ of this enforced cause,
To grace ” &c.

⁸ As Walker makes no observation on *spur*, his memory may have deceived him, and induced him to take it for the usual read-

4, —

“ — the old, feeble, and day-wearied sun.”

Compare Sonnet vii., —

“ — when from high-most pitch, with weary car,
Like feeble age, he reeleth from the day,” &c.

Ib., —

“ In lieu whereof, I pray you, bear me hence
From forth the noise and *rumour* of the field,” &c.

Hum, *loud murmur*; the Latin sense. Julius Cæsar, ii. 3,

“ ————— Pr’ythee, listen well:
I hear a bustling rumour like a fray,
And the wind brings it from the Capitol.”

Daniel, Philotas, iv. 1, p. 226, —

“ ————— where neither noise
Of clattering weapons, or our rushing in
With rude and trampling rumour, could dissolve
The heavy humours of that drowsy brow.”

Fairfax, B. vii. St. cvi., —

“ Of breaking spears, of ringing helm and shield,
A dreadful rumour roar’d on every side.”

So *rumorous*. Drayton, Moses, B. iii. ed. 1630, p. 164,
describing the Red Sea after the submersion of the
Egyptians, —

“ Clashing of armours, and the *rumorous* sound
Of the stern billows in contention stood,” &c.

Cary, *more suo*, has adopted this ancient usage; Dante,
Paradise, xi. l. 63, —

“ Nor aught avail’d, that, with Amyclas, she
Was found unmoved at rumour of his voice,
Who shook the world.”

ing. However that may be, *spur* would be well worth attention,
even if it had not been also conjectured by Mr. Dyce. The latter,
however, points the passage differently.—*Ed.*

7,—I think we should write,—

“Death, having prey’d upon the outward parts,
Leaves them insensible;⁹ and ’s siege is now
Against the mind,” &c.

This speech is grossly misprinted in the folio: *winde* for *minde*, *counfound* for *confound*, *Symet* for *Synnet* or *cygnet* (p. 21, col. 2).

KING RICHARD II.

i. 1,—

“Such neighbour-nearness to our sacred blood
Should nothing privilege him, nor partialize
Th’ unstooping firmness of my upright soul.”

Daniel, Complaint of Rosamond, St. li.,—

“Thus stood I balanc’d equally precise,
Till my frail flesh did weigh me down to sin;
Till world and pleasure made me partialize,
And glittering pomp my vanity did win.”

3. Of course,—

“The *fly-slow* hours shall not determinate” &c.

Eques post alios, “the *sly-slow* hours”!

Ib.,—

“Then thus I turn me from my country’s light
To live in *solemn* shades of endless night.”

Solemn is here, in fact, *sullen*; as *e.g.* in *Coriolanus*, i. 3, near the end,—“Prithee, Virgilia, turn thy *solemnness* out

⁹ *Insensible* is Hanmer’s emendation, and, whether Shakespeare’s word or not, it is the best reading yet produced. The folio has *invisible*.—*Ed.*

o' door, and go along with us." Perhaps it would be better, in all such passages, to substitute *sullen*. Jonson, *Silent Woman*, iii. 1, Gifford, vol. iii. p. 402,—"'Twill be a most solemn day for my uncle, and an excellent fit of mirth for us." And so, I think, we should understand Spenser, *F. Q.*, B. i. C. xii. St. xxix.; see context,—

"At last his solemn silence thus he brake;"

though *sullen*, as now understood, does not exactly express the meaning. Compare *Shepherds Calender*, *Æg.* v. l. 213,

"At last her sullen¹ silence she broke."

So, too, *Love's Labour's Lost*, v. 2,—

"That in this spleen ridiculous appears,

To check their folly, passion's solemn tears;"

though here, also, *sullen* is not exactly equivalent; rather *grave* as opposed to *mirthful*. Chapman, *Il.* xv., Taylor, vol. ii. p. 51,—

"She all their courtships overpast with solemn negligence,
Save that which fair-cheek'd Themis show'd."

Here *sullen* would indicate the meaning better to a modern reader. So too, I think, it is used, xviii. page 129, l. 1, "solemn watches;" *i.e.*, *mournful*; see context. Also *F. Q.*, B. iii. C. xi. St. liii.,—

"But more she mervaild that no footings trace
Nor wight appeard, but wastefull emptinesse
And solemn silence over all that place."

ii. 1,—

"His rash fierce blaze of riot cannot last."

¹ Todd writes *solein*. The examples collected by Walker clearly show that our ancestors used the word *solemn* in a somewhat peculiar manner, but they would scarcely warrant an editor in altering a text.—*Ed.*

Compare Tarquin and Lucrece, St. cxxviii.,—

“Thy violent vanities can never last.”

Ib. Certainly Steevens is right,²—

“What says he *now*?

North.

Nay, nothing; all is said.”

2,—

“It may be so; but yet my inward soul
Persuades me, it is otherwise:—Howe’er it be,” &c.

Dele *it is*? Or *possibly*, “Howe’er ’t be.”

Ib. We should arrange, I think,—

“Why have you not proclaim’d Northumberland,
And *th’* rest of the revolted faction,
Traitors?

Green.

We have: whereon the earl of Worster” &c.

Ib.,—

“_____ their love
Lies in their purses, and whoso empties them,
By so much fills their heads with deadly hate.”

(Fol., p. 31, col. 2, *who so*.) *Who?* or can *purse*, as a plural, be the true reading? See S. V., Art. li.

3. Arrange, perhaps,—

“Of much less value is my company,
Than your good words. But who comes here?

North.

It is

My son, young Harry Percy,
Sent from” &c.

² I cannot share Walker’s confidence in Steevens, though I believe the passage is corrupt. *Qu.*,—

“What says he? (N.) Says he?—Nothing; all is said.” *Ed.*

Ib.,—

“ I do remain as neuter. So *fare you well*;”—

Farewell? The extra syllable in the body of the line would be in place in Macbeth or King Henry VIII., but is strange here. So also v. 5,—

“ And these same thoughts people this little world;
In humours like the people of this world,
For no thought is *contented*. The better sort,” &c.

Read *content*. (This *little world*, *i.e.*, his prison, not, as Malone explains it, his body; see below,—

“ ——— this hard world, my ragged prison-walls.”)

Ib.,—

“ Nor friends, nor foes, to me *welcome* you are.”

Pronounce *welcôme*. Nash and Marlowe, Dido Queen of Cathage, ii., Dyce's Marlowe, vol. ii. p. 382,—

“ Brave prince, welcome to Carthage and to me.”

Greene, James IV. i., Dyce, vol. ii. p. 90,—

“ Tell me, good knight, am I welcome or no? ”

Second Maiden's Tragedy, v. 2, near the end of the play,—

“ ——— from whence she came
As queen of silence.—O welcome, blest spirit! ”

And so in the early play of Sir Clyomon &c., Dyce's Peele, vol. iii. p. 143,—

“ Neronis, O my dear, welcome! my arms I here unfold
To clasp thy comely corpse withal.”

Surrey, Chalmers's Poets, vol. ii. p. 331,—

“ So, forth I goe apace to see that leafesome sight,
And with a kisse, methinke, I say, welcome, my lord, my
knight;
Welcome, my swete, alas, the stay of my welfare.”

iii. 1, *ad fin.* Is a line lost?

“ Thanks, gentle uncle.—Come [my ³], lords, away,
[And lead we forth our well-appointed powers,]
To fight with Glendower and his complices;
Awhile to work, and after holiday.”

The awkward vicinity, too, of the final words *away* and *holiday* to each other, perhaps demands this.

2,—

“ My lord, wise men ne’er sit and wail their woes,
But presently prevent the ways to wail.”

So Var. from the quartos; yet *presently* seems, I think, to require that we should read with the folio,—

“ My lord, wise men ne’er wail their *present* woes;”

or rather, perhaps,—

“ My lord,
Wise men ne’er sit and wail their present woes,” &c.

Wise men is ordinarily pronounced in the old poets, *wíse-men*; see Art. lxxviii., near the beginning. This would be against its occupying the second place in the line; but in 3 King Henry VI. v. 4, *init.*, we have a parallel passage,—

“ Great lords, wise men ne’er sit and wail their loss,
But cheerly seek how to redress their harms.”

3,—

“ Belike ⁴ it is the bishop of Carlisle.

Bolingbroke. Noble lord,

Go to the rude ribs of that ancient castle,” &c.

³ So Pope, and his successors. Theobald and others ejected the line about Glendower, as an interpolation.—*Ed.*

⁴ The old copies have “ *Oh, belike* ” &c.—*Ed.*

Qu. (S. V., Art. lii.),—

“Belike,

It is the bishop of Carlisle.

Boling.

Noble lord,” &c.

Carlisle, as v. 6,—

“But here is Carlisle living, to abide

Thy kingly doom,” &c.

Greene, James IV. i., Dyce, vol. ii. p. 91,—

“From Carlisle, where we merry oft have been.”

P. 92,—

“So was I told by Elinor of Carlisle.”

Daniel, Civil Wars, B. iii. St. xxi.,—

“Yet, reverend Carlisle, thou didst there oppose
Thy holy voice.”

And B. ii. S. xxv.

Ib. Arrange,—

“_____ send the breath of parle
Into his ruin'd ears,
And thus deliver: Henry Bolingbroke
On both his knees doth” &c.

Ib., perhaps,—

“We do debase ourselves, *coz*, do we not,” &c.

Ib., towards the end, arrange, perhaps,—

“Yet he is come.

Bolingbroke.

Stand all apart, and show

Fair duty to his majesty.—My gracious lord,” &c.

pronouncing *majesty* as a dissyllable, *ut sæpe*; and so just
above,—

“What says his majesty?

North.

Sorrow and grief of heart

Make him speak fondly,” &c.;

and in some other passages of this play, where the word occurs in the same position as in the last-cited instance.⁵

4. Rather, perhaps,—

“ ———— ———— *The*⁶ superfluous branches
We lop away.”

iv. 1,—

“ I take the earth (!) to the like,” &c.

Possibly,—“ I take *oath* to the like ;” (*oath* is from the Var. notes ;) or perhaps, “ I *task* thee to the like.”⁷

Ib.,—

“ Sweet peace conduct his sweet soul to the bosom
Of good old Abraham ! Lords appellants,”⁸ &c.

If all is right, we must pronounce *áppellants*. Are there any traces of such a pronunciation ?

Ib.,—

“ And shall the figure of God’s majesty,

.
Be judg’d by subject and inferior *breath* ?”

Fol., *breathe*. *E* is not ordinarily or regularly subjoined

⁵ See S. V., Art. ix. and Art. xxvii.—*Ed.*

⁶ The second folio supplies *All* to fill up the gap. *Qu.*,

“ They might have liv’d to bear, and he to taste,
Their fruits of duty *still*. Superfluous branches ” &c. *Ed.*

⁷ So Capell. *Task* is warranted by the first quarto. The error seems to have arisen from the words “thee *to the* like” having been misprinted “the *earthe* like,” and from the correction having been inserted without ejecting the blunder. So Walker explains (Art. lxix. above) a blunder in *All’s Well* &c. i. 3, where the folio reads “’ton tooth to th’ other,” for “one to th’ other.”—*Ed.*

⁸ Capell reads, “*My* lords appellants.”—*Ed.*

to *breath* in the spelling of that time. I think that the Elizabethan grammar requires *breaths*. 2 K. Henry IV. v. 3, near the end,—“*Boote, boote* Master Shallow;” perhaps *Boots*.

v. 2. I think,—

“Ho! who’s within there? Saddle *me* my horse.”

Var.,—

“Ho! who | is with | in there? | Saddle | my horse.”!!!⁹

3,—“*The Beggar and the King*.” In both cases the beggar is a woman; at least, if the allusion is to King Cophetua. Hence it occurs to Bolingbroke’s mind.

Ib.,—

“His eyes do drop no tears, his prayers are in jest.”

dele *in*? [So Capell.—*Ed.*]

5,—

“It is as hard to come, as for a camel
To thread the postern of a needle’s eye.”

Collier, on the authority of all the quartos, corrects “a *small* needle’s eye;” and observes that *needle* should be pronounced as a monosyllable. That the epithet is from Shakespeare’s hand, I feel certain. How *needle* could be monosyllabized, I do not understand. Nares, Glossary, in v., Neeld, or Neele,—“In Gammer Gurton it is most frequently *neele*, and rhymes to *feelee*, &c. O. Pl. ii.” From Richardson’s Dictionary I learn that the Swedish word is *nael*. *Neele*, originally of course *neelè*, still sur-

⁹ This apology for a verse is authorized by the quartos. The folio has *who’s*.—*Ed.*

vives in the mouths of some homely folk as *neely*. In Pericles, v., Gower's speech,—

“ Deep clerks she dumbs ; and with her neeld composes
Nature's own shape ;”

neele is the spelling of the original edition, *teste* Malone, Var., vol. xxi. p. 132, n. 1.¹⁰ In *Midsummer Night's Dream*, iii. 2,—

“ We —————
Have with our neelds created both one flower,”

the old copies, as Steevens states, have *needles* ; contrary to the metre, as in *King Richard II.* above. *Cymbeline*, i. 2,—

“ I would they were in Afric both together,
Myself by with a needle, that I might prick
The goer back.”

There is not pause enough for an extra syllable. Write *neeld* or *neele*. Here, too, *needle* is from the folio, the only authority for *Cymbeline*.

Ib.,—

“ For though it have holp madmen to their wits,
In me it seems it will make wise men mad.”

Is *wise men* here simply *men in their wits*—*wise* cognate with *wit* ?

6. We should arrange, perhaps,—

“ Welcome, my lord : What is the news ?

North.

First, to

Thy sacred state wish I all happiness.”

¹⁰ I suppose Malone is mistaken, as Mr. Dyce reads *needle* in both Gower's speeches that precede Acts iv. and v.—*Ed.*

I. KING HENRY IV.

i. 1,—

“ A gallant prize? ha, cousin, is it not ?

West. In faith,

It is a conquest for a prince to boast of.”

Qu.,—

“ _____ ha, cousin, is 't not ?

West.

'Faith,

It is ” &c.

Or, possibly,—

“ _____ is it not ?

West. 'Faith, 'tis ” &c.¹

3. The lines, from “ But shall it be, that you ” &c. to “ these shames ye underwent,” should be printed as one sentence ; for such they certainly are in meaning.

ii. 3,—

“ Thy spirit within thee hath been so at war,
And thus hath so bestirr'd thee in thy sleep,
That beads of sweat have stood upon thy brow,” &c.

Read, “ And *thou hast* so ” &c. Perhaps in the MS. it was written, “ And thou hath ” &c. from the *hath* in the preceding line, and hence the further corruption.

¹ The folio, following the quartos, gives the passage thus,—

“ And is not this an honourable spoyle ?

A gallant prize ? Ha Cosin, is it not ? Infaith it is.

West. A Conquest for a Prince to boast of.”

Ed.

Ib.—*Qu.*,—

“One horse, my lord he brought even now.

Hot.

What horse?

A roan, a crop-ear, *is't* not.

Serv.

'*Tis*, my lord.

Hot. That roan shall be my throne.

Well,” &c.

iii. 1,—

“In faith, my lord, you are too wilful-blame.”

Of course, “too wilful-*blunt*,” and so Johnson suggests.²

See also *Timon*, i. 2,—

“Fie, thou'rt a churl; you 'have got a humour there

Does not become a man, 'tis much to blame.”

Fol.,—“*too* blame;” (so, by the bye, *to blame* is always, I think, printed in the folio). I suspect we should read, “'tis much too *blunt*.”

iv. 1,—Arrange, perhaps,—

“I' faith, and so we should; where now remains

A sweet reversion: we may boldly spend

Upon the hope of what is to come in.”

v. 2. Is something lost?

“[] Suspicion, all our lives,
Shall be stuck full of eyes.”

Note, too, *suspect*—*Suspicion*; yet can *Supposition* (old copies) be right? Impossible, I think.

Ib. Possibly,—

“There is no seeming mercy in the king.

Hot. Did you bid any *of him*? God forbid.”

² See, however, Nares on the word *Blame*.—*Ed.*

These two last words belong, I think, to Worcester, as I have observed, Art. lxxxv., *ad fin.* A little below, *qu.*,—

“ My lord,
Here’s letters for you.

Hot. I can’t read them now.”

3,—

“ A fool go with my soul, whither it goes!”

Massinger, *Unnatural Combat*, i. 1, Moxon, p. 27, col. 2,—

“ ————— Do you hear?
Take a pander with you.”

Or is this quoted in the *Variorum*?—[No.—*Ed.*]

Note the frequent omission of single words, mostly short ones, in the two parts of *King Henry IV.*, folio; and to about the same extent, I think, in *King Henry V.*

II. KING HENRY IV.

ii. 2,—

“ This Doll *Tear-sheet* should be some road.”

Coleridge’s correction—*Tear-street*—ought to have been made long ago. Perhaps *street* (the *tr* being written as many even now write it) was written for *sheet*. (Browne, *Britannia’s Pastorals*, B. i. Song iv., Clarke’s ed. p. 130,—

“ ——— that her skill in herbs might help remove
The *freshing* of a wound which he had got
In her defence,” &c.

Festering, I imagine; *festring*—*freshing*). The corruption must have taken place early, for the name *Doll Tear-sheet* occurs in Jonson’s *Silent Woman*, ii. 3, *ad fin.*,—“ It shall

not have hope to repair itself by Constantinople, Ireland, or Virginia; but the best and last fortune to it knighthood shall be to make Doll Tear-sheet, or Kate Common, a lady; and so it knighthood may eat.”¹ King Henry IV. P. ii. was first published (*auctore Equite*) in 1600; the Silent Woman is said to have been first acted, and first published, in 1609.

4,—“You make fat rascals, mistress Doll.” There is a species of tea-cake in Yorkshire, called—appropriately—a fat rascal.

Ib.,—“— little *tidy* Bartholomew boar-pig.” What is *tidy*?² Possibly “*Bartholomew-tide* boar-pig” (as, *e.g.*, King Henry V. v. 2, “maids—are like flies at Bartholomew-tide); or “little *tiny* B.” &c.

iv. 1,—

“————— If that rebellion
Came like itself, in base and abject routs,
Led on by bloody youth, guarded with *rage*,
And countenanc’d by boys and beggary;” &c.

Rags, surely. *E* seems occasionally to have supplanted *s* at the end of words.

¹ This passage (not to mention Steevens’s quotation from The Playe of Robyn Hoode) might surely have reconciled Coleridge and Walker to Mrs. Tear-sheet; but, *qu.*, is not *rode*, as the old copies spell it, a misprint for *hore*? The letters *d* and *h* are liable to be confounded, as in *hewn* and *drawn*, and, for the transposition, compare *end* for *due*, Sonnet lxix.—*Ed.*

² *Tidy*, though a convenient word, is not found elsewhere in Shakespeare.—*Ed.*

2,—

“ Against all chances, men are ever merry,
But heaviness foreruns the good event.

West. Therefore be merry, coz ; since sudden sorrow

Serves to say this,³—Some good thing comes to-morrow.”

Seems. Herrick, Clarke, vol. ii. page 79, xlii., Oberon’s Palace,—

“ The tempting mole, stolen from the neck
Of the shy virgin, *seems* to deck
The entrance.”

Serves. This confusion, I suspect, is not unfrequent in old books. *Serves—seemes.*

Ib.,—

“ I do arrest thee, traitor, of high treason ;” &c.

“ ————— I pawn’d thee none ”

and, in the next scene,—

“ Is thy name Coleville ? ”

Note the transition from *you*, which runs through the preceding part of the scene, to the opprobrious *thou*. Massinger, *Bondman*, v. 3, Moxon, p. 96, col. 1,—

“ Your hand, Leosthenes : ” &c.

“ Nor be thou daunted,” &c. ;

the latter being spoken to the seeming slave, Marullo.

So, too, King Henry VIII. iii. 2,—

“ ————— By my soul,

Your long coat, priest, protects you ; *thou* shouldst feel
My sword i’ ’th’ life-blood of *thee* else.”

3,—“ An I had but a belly of any indifferency, I were simply the most active fellow in Europe. *My womb, my womb,*

³ Walker had written *thus*, but altered it to *this*.—*Ed.*

my womb undoes me." This must be a quotation from some tragedy of the Cambyses stamp. King Henry V. iii. 6,—
 "Why, then rejoice therefore." One of Pistol's scraps of plays, I imagine,—

"Why, then rejoice therefore."

(See S. V., Art. xi.) Compare Ford, Love's Sacrifice, iv. 1, Moxon, p. 91, col. 1, where the "old antic" Mauruccio says,—

"Come you, my learned counsel, do not roar:
 If I must hang, why then lament therefore."

Add King Henry V. ii. 3, near the beginning,—

"————— Falstaff he is dead,
 And we must yearn therefore."

Twelfth Night, v. 1,—*"therefore perpend, my princess, and give ear."* Perhaps from a tragedy; though dramatic scraps seem to be hardly in the Clown's way. Beaumont and Fletcher, Scornful Lady, iv. 1, Abigail says,—*"Would I had never seen those eyes, those eyes, those orient eyes!"* undoubtedly a quotation from a play.

Ib.,—"forgetive." Compare *minsitive*, Jonson, Poetaster, iii. i., Gifford, vol. ii. p. 467,—*"the other they count too simple and minsitive;"* if this latter is from *to mince*. Daniel, Queen's Arcadia, ii. 2, 1623, p. 349,—

"————— I presume that wit of yours,
 That is so *piersive*, can conceive how that
 Our promise must not prejudice our good."

4,—

"————— thou art a summer bird,
 That ever in the haunch of winter sings
 The lifting up of day."

Compare King John, v. 6,—

“Why here walk I, *in the black brow of night*,
To find you out;”

at least, if it means *in the fore part of the night, early in the night*. 2 King Henry VI., near the end,—

“And, like a gallant in the brow of youth,
Repairs him with occasion.”

Epilogue,—“If you look for a good speech now, you undo me: for what I have to say, is of mine own making; and what, indeed, I *should* say, will, I doubt, prove mine own marring.” Surely *shall*; both the word *indeed*, and the context, seem to demand this.

KING HENRY V.

i. 2,—

“And make *your* chronicle as rich with praise,” &c.

See context. What has *your* to do here? Fol., *their*. *Her* of course. See Var. notes.

Ib.,—

“Yet that is but a curs’d necessity,”

and Var. notes. *Falluntur*. Read *curst*, *i.e.*, *froward*, *perverse*, *ill-natured*; *e.g.*, Venus and Adonis, St. cxlviii.,—

“—— fearfully the dogs exclaim aloud:

Finding their enemy to be so curst,

They all strain court’sy who shall cope him first.”

Carew, ed. Clarke, lxxviii. St. iii. p. 109 (To a Lady that desired I would love her),—“Love *curst* rebels.” See con-

text. Chapman, Commentary on Il. i., Taylor's ed., vol. i. p. 47,—“Who can deny that there are tears of manliness and magnanimity, as well as womanish and pusillanimous? So Diomed wept for *curst* heart, . . . his great spirits being curbed of revenge for the wrong he received then.” Il. vi. p. 163, l. 8,—

“ ————— Fate's such a shrewish thing,
She will be mistress; whose *curst* hands,” &c.

Lily, Alexander and Campaspe, iii. 4, near the end, Dodsley, vol. ii. p. 126,—“—a sweet consent in her countenance, with a chaste disdain! desire mingled with coyness! and I cannot tell how to term it, a *curst* yielding modesty!” *Curst* and *curs'd* had begun to be confounded when Butler wrote; Miscellaneous Thoughts, l. 629, Cooke, vol. ii. p. 229 [English Poets, ed. 1790, vol. xiv. p. 339],—

“ So jailors, that are most accurst,
Are found most fit in being worst.”

In Pope's imitation of Spenser, for “Like a *curs'd* cur,” read *curst*; at least this must be the sense. *Curst*¹ is an essentially different word from *curs'd*, and is perhaps connected with *cross*. Perhaps *crusty* is a corruption of its earlier form *curste*, as from *russete* comes *russety* and *rusty*.

Ib.,—

“ Of your great predecessor, king Edward the third.”

I would expunge *the*, and perhaps *king*. And so 2 King Henry VI. ii. 2,—

“ Who after Edward the third's death reign'd as king.”

¹ This word is quite common in Shakespeare and his contemporaries, particularly, as might be expected, in the Taming of the Shrew. The quartos of K. Henry V. have *curst*.—*Ed.*

1 King Henry VI. i. 1,—

“ ————— the bad revolting stars,
That have consented unto Henry's death,
Henry the Fifth, too famous to live long.”

Fol., “*King* Henry the Fift.” Possibly “King Henry Fift.”

Ib. The Dauphin's present to King Henry. Compare the similar one of Darab to Alexander, Malcolm's History of Persia, vol. i. Chaucer, Pardoner's Tale, i. 329 [ed. 1798, vol. ii. p. 14, l. 12555.] (I have left the spelling of this edition² as it stands.),—

“ Loke eke now to the king Demetrius :
The king of Parthes, as the book sayth us,
Sent him a pair of dis (dice) of gold in scorne,
For he had used hazard therbeforne :
For which he held his glory and his renoun
At no value or reputation.”

Where did Chaucer find this story ?

ii. 1,—“ — and when I cannot live any longer, I will *do* as I may.” *Die*, and so Monck Mason. *Doe* (fol.)—*die*.

3,—“ a table of green fields.” *Table* is not—as I once conjectured—a corruption of *talked*; for Mistress Quickly would instinctively have used the specific word *babbled*, or some other (if any there be) synonymous with it. If I could

² I have not been able to ascertain the edition of Chaucer which Walker used, and have altered his references to the quarto 1798 of Tyrwhitt for the Canterbury Tales, and to the fol. 1602 for the other works. The spelling above agrees with that of Tyrwhitt's edition.—*Ed.*

see any good reason for Falstaff's dwelling on green fields, I should certainly read with Theobald, "'a babbled of" &c. At any rate, the *a* is certainly *he*, not the article.

4,—

“ ————— for if you hide the crown
Even in your hearts, there will he rake for it.
And therefore in fierce tempest is he coming,
In thunder, and in earthquake, like a Jove;
That, if requiring fail, he will compel.”

Fol.,—

“ Therefore in fierce ” &c. [So also the quartos.]

Rowe first inserted *And*, to salve the metre; and the Variorum, as well as, I believe, all other subsequent editions, except Knight's and Collier's, follows him in the alteration. But Shakespeare wrote,—“ Therefore in *fierie* tempest ” &c. Compare the context, more especially, “ like a Jove.” I think he had in his mind Jupiter's descent to Semele, Ov. Met., iii. 298,—

“ ————— ergo mæstissimus altum
Æthera conscendit; nutuque sequentia traxit
Fulmina; queis nimbos, immixtaque fulgura ventis
Addidit, et tonitrus, et inevitabile fulmen.”

Ib.,—

“ ————— on your head
Turns he the widows' tears, the orphans' cries,
The dead men's blood, the *pining* maidens' groans,
For husbands, fathers, and betrothed lovers,” &c.

Pining (*teste* Steevens, Var. *in loco*) is from the quartos of 1600 and 1608, which exhibit also the gross error, *bones* for *blood*. The folio has *priuy*. Possibly *primy*; yet this word seems to belong to Shakespeare's latest manner; and

pinning seems to me rather required in this place ³ (construe *pinning for husbands*, &c. See Art. xxvii.).

iii. 2,—Note Captain Jamy's "I sall quit you with gud *leve*," for *leave*. *Leave* at that time was pronounced nearly as *lave*—and *leve*, I imagine, as *leave* is now.

Ib., near the end,—“Gentlemen both, you *will* mistake each other.” (*Possibly* a line of verse.) *Still*, I imagine.

3,—

“ ——— the filthy and contagious clouds
Of *deadly* murder, spoil and villainy.”

This is insufferably flat. Folio, *headly*. “The passage is not in the quartos.”—*Malone*. Read, with the second folio (*teste Steevensio*), *heady*. Perhaps it was written in the MS. *headdy*; as 1 King Henry IV. ii. 3, fol. p. 55, col. 1,—

“And all the current of a *headdy* fight.”

So *woodden* for *wooden* is at least frequent in old writers. There were reasons for these spellings.

³ Had Walker lived to revise his work, the latter part of this note would have been no doubt modified. The construction illustrated in Art. xxvii. is out of place here, where, by the artificial arrangement of the context, *husbands* depends on *widows' tears*, *fathers* on *orphans' cries*, and *betrothed lovers* on *maidens' groans*. Johnson seems to have seen that this arrangement was interrupted by the words *dead men's blood*, which he properly proposed to place before *widows' tears*. All recent editors, except Mr. Singer, read *Turning* for *Turns he*. The latter is the reading of the quartos, the former of the folio. The syntax, I think, requires *Turns he*. *Primy* occurs in Hamlet, i. 3.—*Ed.*

6, not far from the beginning,—“I did see him do gallant service. *Gower*. What do you call him?” Folio, “do *as* gallant service.” Possibly “do as gallant service—” If *as* is wrong, it may have originated from two *as*’s a little preceding.

iv. 1,—

“Then you are a better than the king.”

Perhaps “*Why*, then” &c.

Ib.,—

“Not all these, laid in bed majestical,
Can sleep so soundly as the *wretched* slave” &c.

My knowledge of Shakespeare’s manner makes me more than suspect that he wrote *wretched*’st. In *Cymbeline*, iii. 5,—

“————— there’s no answer
That will be given to th’ loud’st of noise⁴ we make;”

the folio (p. 384, col. 2) has *lowd*. Play of *Locrine*, iv. 1,—

“Once was I guarded with Mavortial bands,
Compass’d with princes of the *noble* blood;
Now am I fallen” &c.

Noblest, surely. *Lovelace*, *Lucasta*, *Retrosp.* vol. iv. p. 125,
“The Scrutiny,”—

“Not but all joy in thy brown hair
By others may be found;
But I must search the black and fair,
Like skilful mineralists that sound
For treasure in unplough’d up ground.

⁴ See Mr. Dyce’s Remarks, p. 256. Is not *noise* here the plural? See S. V., Art. li. The Old Corrector gives “to *the loud*’st noise;” “to *th’ loudest*” would have been better.—*Ed.*

“Then, if, when I have lov’d my round,
 Thou prov’st the *pleasant* she;
 With spoils of meaner beauties crown’d,
 I laden will return to thee,
 Ev’n sated with variety.”

Pleasant’st, I imagine. Carew, ed. Clarke, v. p. 22,—

“If when the sun at noon displays
 His *bright* rays,
 Thou but appear,
 He then, all pale with shame and fear,
 Quencheth his light,” &c.

*Lege, tum metri tum sententiæ gratia, brightest.*⁵ In the two latter instances the mistake was particularly easy.

2,—Knight properly reads the passage,—

“I stay but for my *guidon*.⁶ To the field;”
 instead of “*guard*. On to the field.”

Heywood, *Four Prentices of London*, Dodsley, vol. vi. p. 473,

“Take thou the cornet, Turnus, thou the archers,
 Be thine the guidon, I the men at arms,
 Be mine this ensign.”

4,—

“Thou damned and luxurious mountain-goat,
 Offer’st me brass?”

⁵ The ed. 1640 reads *brighter*. See Gifford’s *Massinger*, vol. i. p. 192, n. 4. Though emendatory criticism has not given here the exact word of the poet, it has approached it, and has at least detected error.—*Ed.*

⁶ This excellent conjecture was made by Dr. Thackeray, late Provost of Eton. See *Notes and Queries*, vol. vi. p. 393.—There is evidently something wrong in the passage quoted below from Heywood,—*Ed.*

The common people in Yorkshire call money in general by the name of brass.

v. 1, near the end, arrange,—

“ _____ is dead i’ th’ spital
Of malady of France; and there my rend’vous
[so write; fol., *rendevous*]
Is quite cut off.
Old do I wax,” &c.

2,—dialogue between Katherine, the Lady, and Henry,—
“ I cannot tell what is *baiser*, *en* English.” The folio has *en* *Anglish*; and likewise, here and throughout the dialogue, *wat* for *what* in the speeches of the French ladies. *W* and *wh*, I imagine, were different sounds at that time, as they are still with the Scotch; and the commentators, I suppose, not being aware of this, took it for granted that *wat* was an error, and altered it to *what*.

Ib., near the end of the play,—

“ _____ and this dear conjunction
Plant neighbourhood and christian-like accord
In their sweet bosoms, that never war advance
Her bleeding sword ’twixt England and fair France.”

Their means strictly the *lands* of England and France,
“ whose very shores,” as he says just before (alluding to the white cliffs),—

“ _____ look pale
With envy of each other’s happiness.”

Sweet is thus appropriate. (Compare, for instance, King Richard II. iii. 2, l. 12,—

“ Feed not thy sovereign’s foe, my gentle earth,
Nor with thy sweets comfort his ravenous sense;” &c.)

For *never* we should write, I think, *ne’er*. See S.V., Art. ix.

I. KING HENRY VI.

i. 1,—

“ Our isle be made a *nourish* of salt tears.”Pope's *marish* is undoubtedly right, and so Dyce.¹

Ib.,—I doubt not that we should read with Johnson,—“ A far more glorious star thy soul will make,
Than Julius Cæsar, or bright *Berenice*.”

Ib.,—“ Among the soldiers this is muttered,
That here you *maintain* several factions.”*Maintain* is not unfrequent in the Elizabethan poets.

Greene, Friar Bacon &c. Dyce, vol. i. p. 204,—

“ And what I spake, I'll maintain with my sword.”

George-a-Greene, vol. ii. p. 203,—

“ Thou shalt have more to maintain thine estate.”

Titus Andronicus, v. 2,—

“ Whate'er I forge, to feed his brain-sick fits,
Do you uphold, and maintain in your speeches.”

Contention of the Houses, P. i. v. 1 (Knight),—

“ And for thy maintenance, I freely give
A thousand marks a year to maintain thee.”So in an earlier poet, Sir Clyomon &c., Dyce's Peele,
vol. iii. p. 115,—

“ To maintain your estate while you here live and do remain.”

¹ Remarks, p. 123. Shakespeare was probably thinking of Ezechiel, xlvii. 11, thus translated in the Bible of 1578,—“ But the myrie places thereof, and the marises thereof shall not be wholesome: they shall be made saltpits.”—*Ed.*

Two Noble Kinsmen, iii. 1,—

“ ————— and with them, fair coz,
I’ll maintain my proceedings. Pray be pleas’d
To show in generous terms your griefs,” &c.

Daniel, Musophilus, 1623, p. 105,—

“ To maintain a respective reverence.”

Spenser, F. Q., B. v. C. viii. St. xiv.,—

“ ————— swearing faith to either on his blade,
Never thenceforth to nourish enmity,
But either others cause to maintain mutually.”

Shirley, Wedding, iii. 1, Gifford and Dyce, vol. i. p. 399,—

“ ————— he that suffered such a loss of blood,
Had not enough to maintain life till this time.”

Ib.,—“ A third thinks,” &c. and Var. note.

Perhaps “ A third *one*² thinks.”

Ib.,—

“ Were our tears wanting to this funeral,
These tidings could call forth *her* flowing tides.”

Their. On the other hand, King Henry VIII. iii. 2,—

“ There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and *their* ruin,” &c.

I suspect *his*.³

² The second folio reads *man*. The same word we know to have been accidentally omitted in Mr. Collier’s first and second editions, Cymbeline, v. 5; and may, therefore, reasonably infer that a similar accident happened in a worse printed book.—*Ed.*

³ I should say that the context requires also *he* for *we* in the preceding verse. Both these are neglected corrections of Hammer’s.—*Ed.*

Ib., penult. Of course,—

“The king from Eltham I intend to *steal*,”

loco ipso clamante. [So M. Mason, the Old Corrector, and recent editors. Mr. Dyce has shown the cause of the blunder.—*Ed.*]

2. I think,—

“Then come, a God’s name; I *do* fear no woman.”

3,—

“Break up the gates: I’ll be your warrantise.”

So *bastardise* for *bastardy*, Chapman, II. iii., Taylor, vol. i. p. 90, l. 7,—

“And let their wives with bastardise brand all their future race.”

Ib.,—

“Cardinal, I’ll be no breaker of the law,
But we shall meet, and break our minds at large.

Winchester. Gloster, we’ll meet; to thy *dear* cost, be sure:
Thy heart-blood will I have for this day’s work.”

Fol. (p. 99, col. 2),—

“Gloster, wee’le meet; to thy cost, be sure.”

The *dear* is from the second folio. *Qu.*,—

“Gloster, we *will* meet; to thy cost, be sure;”

the *will* emphatically; as I have elsewhere corrected King Richard II. ii. 1,—

“Tends that thou *would’st* speak to the duke of Hereford?”

4. Of course (see Var. notes),—

“Rather than I would be so *vile*-esteem’d.”

Vilde—*pilde*.⁴

⁴ For *vilde* and *pilde*, see Mr. Dyce’s Remarks, p. 20.—*Ed.*

Ib.,—

“ Plantagenet, I will ; and *like thee, Nero,*
Play on the lute, beholding the towns burn.”

See Var. notes. Certainly wrong. I imagine the author wrote, “and like *the Roman,*” &c.

Ib., next line,—

“ Wretched shall France be only in *my* name.”

Perhaps “*thy* name.”

Ib. “*Here Salisbury groans.*” Why here alter the old stage-direction?—

“*Here Salisbury lifteth himself up and groans.*”

Ib., *ad fin.*,—

“ Convey me Salisbury into his tent,
And then we'll try what these dastard Frenchmen dare.”

I think, “And then try” &c.

ii. 3,—

“ ———— this weak and writhled shrimp.”

Harrington, Ariosto, B. vii. St. lxxii.,—

“ Her face was wan, a leane and writhled skin,” &c.

B. xx. St. lxxvii.,—

“ Scorning her writhled skin and euill favour.”

Ib. Perhaps,—

“ That will I show you, *Lady,* presently.”

4. (Scene in the Temple Garden.) Surely this scene is the work of a different writer from the one to whom we owe the preceding lines of this play, and a superior one.

Ib.,—

“ Giving my verdict on the white rose side.”

Rose’. The language of the time requires this.

Ib.,—

“ Nestor-like aged, in an age of care.”

i.e., an old age of ordinary length, being overburthened with care, has wrought upon me the effect of Nestor’s three centuries.

5,—

“ I will, if that my fading breath permit,
And death approach not ere my tale be done.”

Failing, surely.

iii. 1,—

“ But he shall know I am as good.

Glost.

As good?

Thou bastard of my grandfather!”

Read,

“ _____ as good as he.

Glost. As good? thou” &c.

Words dropt out at the end of a line in this play.

ii. 4, near the end, fol. p. 104, col. 2,—

“ And so will I.

Yorke.

Thankes gentle.”

iv. 7, p. 114, col. 1, apparently,—

“ But tell me whom thou seek’st?”⁵

⁵ The Old Corrector fills up this verse thus; flatly enough,—

“ But *briefly* tell me whom thou seekest *now*.”

It would be better to read,—

“ *There* [*i.e.*, in hell] look thy friends; but” &c.

The following *But* is an intruder; *First* was probably the genuine

v. 3, p. 116, col. 1, I think,—

“Hast not a Tongue? Is she not heere?”

col. 2,—

“And heere I will expect thy comming.”

(Contra, v. 3,—

“*Suffolk.* Lady, wherefore talk you so?

Margaret. I cry you mercy, ’tis but *quid* for *quo*.”

A gap, apparently, at the beginning of the line.)

Ib.,—

“Am I not the protector, saucy priest?”

The folio omits *the*, which Steevens introduced. More probably, I think, “*lord* protector.”

Ib.,—

“We, and our wives and children, all will fight,
And *have* our bodies slaughter’d by thy foes.”

Leave.

3, not far from the end,—

“————— these haughty words of hers” &c.

See Var. note on *haughty* for *elevated*, *high-spirited*. Add Chapman, *All Fools*, Dodsley, vol. iv. p. 114,—

word. In the next example, the editor of the second folio has eked out the line with the words *thy prisoner*, borrowed from

“For I perceive I am *thy prisoner*.”

Had the author written them *here*, he would not have written

“Wilt thou be daunted at a *woman’s* sight,”

but “at a *captive’s* sight.” Perhaps the author wrote “here *in place*,” or “here *beside thee* ;” at any rate he could scarcely have written what the second folio ascribes to him,—*Ed.*

“ So love, fair shining in the inward man,
Brings forth in him the honourable fruits
Of valour, wit, virtue, and haughty thoughts,
Brave resolution, and divine discourse.”

In 2 King Henry VI. i. 3, by the way, Knight reads,—

“ Beside the *haughty* protector have we Beaufort,” &c.;
a remarkable instance of his slavery to the folio.”

iv. 7, l. 3. Can any good sense be made out of
“ Triumphant death, *smear'd* with captivity ” ?

v. 1,—

“ The earl of Armagnac —————

Proffers his only daughter to your grace
In marriage, with a large and sumptuous *dowry*.”

Read *dower*; the double rhyme is offensive here. So a little below, “ the value of her *dower*,” and 5, “ a liberal *dower*,”—“ A *dower*, my lords ! ” *Dower—dowre—dowrie*. Browne, Britannia's Pastorals, B. i. Song v., Clarke's ed. p. 138,—

“ Whilst neighbouring kings upon their frontiers stood,
And offer'd for her *dow'ry* huge seas of blood.”

Dower. On the other hand, Massinger, Great Duke of Florence, i. 2, Moxon, p. 169, col. 2, l. 2,—

“ The dukedom she brings with her for a *dower*
Will yield a large increase of wealth and power
To those fair territories ” &c.

We must read *dowry*, to avoid the rhyme, which can never have been intended. Beaumont and Fletcher, Fair Maid of the Inn, iv. 1, Moxon, vol. ii. p. 370, col. 2,—

“ ————— this I have
As a free *dower* to a virgin's grave.”

Dowër sounds strange in Beaumont and Fletcher. *Dowry*, I think.

3. The *quid pro quo* dialogue. Massinger, perhaps, imitated this, Great Duke of Florence, ii., towards the end.

4,—

“Fie, Joan! that thou wilt be so *obstacle*.”

I suspect this to be an error of the printer's for *obstinate*. It seems to jar with the general tone of the passage.

5,—

“Agree to any covenants, and procure
That lady Margaret do vouchsafe to come
To cross the seas to England, and be crown'd
King Henry's faithful and anointed queen.”

Across, I suspect.

II. KING HENRY VI.

i. 1. Note *alderliest* and *yclad* within a few lines. (iii. 1, “my *liefest* liege.”) See also ii. 4, near the beginning, within the space of three lines, *uneath*, and *abrook*; (is it certain, however, that the latter was in the Elizabethan age a semi-archaic form, like the others?) and in the same scene *trou*, *scathe*.

Ib.,—

“Pirates may make cheap pennyworths of their pillage,
And purchase friends, and give to courtesans,
Still revelling, like lords, till all be gone:
While as the silly owner of the goods
Weeps over them, and wrings his hapless hands,” &c.

For *hapless* read *helpless*, *i.e.*, *incapable of helping*. Note *While as*. Sylvester, Epistle i. p. 642, col. 1, ed. 1641,—

“ So fares the merchant, that hath lost his goods
Among false pirates on the raging floods :
Where too too cheap he chanceth to behold
Before his face his substance bought and sold ;
And lavish waste made of the finest ware
That he had got with mickle cost and care :
Whilst he, poor soul, as partner of their sin,
Must hold his peace, and bite his sorrow in.”

2,—

“ Methought this staff, mine office-badge in court,
Was broke in twain.”

Write “ mine *office*’ badge” The corruption originated in the folio.

3,—

“ Although we fancy not the cardinal,
Yet must we join with him.”

To fancy, in this sense, is generally applied to the passion of love ; sometimes however, as here, it expresses simple liking. Letter of Lord Surrey, 1545, ed. 1831, Memoirs, xlv.,—“ Whereas I perceive Sir Edward Wooton’s son fantaseth a genet gelding of mine, that standeth at Calais, which is blind and winded, I am ashamed to give him ; but if it please him to take him till I be able to give him a better, I shall desire him so to do.” Note *fantaseth* (perhaps it should be *fantasieth*). The verb occurs almost in the sense of *ἐφ’αυτάσθη* in Chapman’s Iliad, xxiii., Taylor, vol. ii. p. 200, speaking of Patroclus’s ghost appearing to Achilles,—

“ ——— his fair eyes, his voice, his stature, every weed
His person wore, it fantasied, and stood above his head,” &c.

Ib.,—

“She’s tickled now ; her *fume* needs no spurs.”

Furie, of course.

4,—

“———— the king and commonweal
Are *deeply indebted* for this piece of pains.”

Surely “*deep*-indebted.”¹

ii. 3, *init.*,—

“Stand forth, dame Eleanor Cobham, Gloster’s wife.

· · · · ·
Eleanor, the law, thou seest, hath judged thee.”

i. 3,—

“She shall not strike dame Eleanor unreveng’d.”

Pronounce *El’nor* ; indeed I think it would be desirable so to print it in these passages, after the example of Drayton (see below). (In the line, however, which immediately follows the one last quoted,—

“Lord Cardinal, I will [*I’ll*, I think] follow Eleanor,”

and in i. 2, throughout, it is a trisyllable.)

Puttenham’s Art of English Poesie, B. iii. p. 184, ed. 1811, —“And we use the like termes by way of pleasant familiaritie, &c.—as to a young gentlewoman *Mall* for *Mary*, *Nell* for *Elnor*,” &c. In Drayton’s Heroical Epistles of Duke Humphrey and Elenor Cobham, as I find them printed in Chalmers’s Poets, it is *El’nor* throughout.² And

¹ So Rowe and the earlier editors, but without the hyphen.—*Ed.*

² In ed. 1605, *Elnor* ; in that of 1630, *El’nor*. The name once appears as a trisyllable, and written *Elinor*, in the Epistle of William de-la-Poole to Queen Margaret. *Elnor* is found in the Contention.—*Ed.*

so in Peele's Edward I.; *e.g.*, Dyce, 2nd edition, vol. i. p. 107,—

“Than lovely Longshanks in his Elinor's eye;”
and p. 199,—

“Whereon fair Elinor's picture shall be plac'd.”

2 King Henry VI. ii. 2,—

“Roger had issue, Edmund, Anne, and Eleanor.”

Here it must have been pronounced *El'nor*; for the trisyllabic termination is alien to these plays. (By the way, *Elleanor* is the spelling in this play, fol., except once, i. 2,

“Nay, Elinor, then must I chide outright.”

In King John it is *Elinor* and *Eleanor*.)

It may be added, that *Ellen* was another form of *Elinor*. Peele, Edward I., Dyce, vol. i. p. 100, 2nd ed., the Welch prophet, speaking of Lady Elinor, the wife of Lluellen, says,—“one whose wife's name being the perfect end of his own,” &c.—“and that's meant by your Lordship, for your wife's name being Ellen, and your own Lluellen, beareth the perfect end of your own name.”

Ib.,—

“Thus Elinor's pride dies in her [?] youngest days.”

Pride quasi *state*, grandeur, ὄγκος? *Her pride has a fall*. So it is used for *excessive splendour, luxury*, As You Like It, ii. 7,—

“Why who cries out on pride, &c.”

Doth it not flow as hugely as the sea, *

Till that the very [] means to ebb?”

(The received text of the last line is corrupt, but I am unable to restore the true reading.) Sonnet ciii.,—

“ Alack! what poverty my muse brings forth,
That having such a scope to show her pride,
The argument, all bare, is of more worth,
Than when it hath my added praise beside;”

riches, decorations. Lover's Complaint, v.,—“ A careless hand of pride;” *ornament*, I suspect (see Art. xxvii. above). Perhaps also xv.,—

“ His rudeness so with his authoriz'd youth
Did livery falsehood in a pride of truth.”

See context. Sonnet cxliv.,—

“ Wooing his purity with her foul pride;”

pride here, perhaps, means *meretricious graces*; but I doubt. Spenser, F. Q., B. iii. C. xi. St. xxxii., Leda and the Swan, perhaps, another instance,—

“ She slept; yet twixt her eielids closely spyde
How towards her he rusht, and smiled at his pryde.”

Bunyan, Holy War, ed. 1791, p. 159,—“ But these Diabolonians love to counterfeit their names. Mr. Covetousness covers himself with the name of Good-husbandry, or the like: Mr. Pride can, when need is, call himself Mr. Neat, Mr. Handsome, or the like; and so of all the rest of them.” Shirley, Honoria and Mammon, i. 2, Gifford and Dyce, vol. vi. p. 17,—

“ Nay, we know you are a fine gentleman,
A taffeta-satin-plush-embroidered-
Laced-scarlet-tissue-cloth-o'-bodkin-devil.
Pride is thy meat and drink, thy library,
And thy religion; thy new clothes only
Bring thee to church, where thou dost muster all
The fashions, and the trinkets, to the last
New button,” &c.

4,—

“ Sweet Nell, ill can thy noble mind abrook
 The abject people, gazing on thy face,
 With envious looks still laughing at thy shame;” &c.

Still was added in the second folio. I believe that the error lies in *looks*.³

Ib., towards the end,—

“ ——— sir John Stanley is appointed now
 To take her with him to the Isle of Man.
Glost. Must you, sir John, protect my lady *here* ? ”
 I think, *there, i.e., thither*.

iii. 1,—

“ Smooth runs the water where the brook is deep.”

Sidney, *Arcadia*, B. i. p. 74, l. 15,—

“ Shallow brooks murmur most, deep silent slide away.”

Pageant in *Wansteed Garden*, p. 573,—

“ The highest note comes oft from basest mind,
 As shallow brooks do yield the greatest sound.”

Shirley, Maid's Revenge, ii. 2, Gifford and Dyce, vol. i. p. 122,—

“ The shallow rivers glide away with noise;
 The deep are silent.”

³ *Looks* occurs seven lines below, and certainly would be out of place here, if we followed the punctuation of the old copies, which have a comma after *face*, and none after *looks*. But *qu.*,—

“ ——— gazing on thy face
 With envious looks, *and* laughing ” &c.—*Ed.*

Ib. Possibly,—

“ Well, Suffolk, *well*,⁴ thou shalt not see me blush.”

Ib.,—

“ So that by this you would not have him die.

Suf. Ah, York, no man alive so fain as I.

York. 'Tis York that hath more reason for his death.

But, my lord cardinal,—and you, my lord of Suffolk,” &c.

The line, “ 'Tis York ” &c. is spoken aside.

2,—

“ Because thy flinty heart, more hard than they,
Might in thy palace perish Margaret.”

Fletcher, *Valentinian*, v. 8,—

“ And if I wrong the dead, Heaven perish me ! ”

Bacon, *Essay of Friendship*,—“ —that closeness did impair,
and not a little perish his understanding.”

Ib.,—

“ 'Tis like the commons, rude unpolish'd hinds,
Could send such message to their sovereign.”

And so in the *Contention* (except “ *Indeed*, 'tis like,” and *Would* for *Could*). But in the *Contention* there is nothing in Salisbury's speech to warrant the ironical *'Tis like*. Either, then, we must suppose that something has dropped out of that speech, as it is given in the earlier play, or else we must conclude that Suffolk's reply there is meant in earnest, and not ironically.

⁴ So also Mr. Dyce proposes. The second folio inserts *yet*. The *Contention* has “ Suffolk's duke,” an awkward mode of address, which looks like a clumsy attempt to fill out the verse.—*Ed.*

Ib.,—

“ Well could I curse away a winter’s night,
Though standing naked on a mountain’s top,
Where biting cold would never let grass grow,” &c.

Compare Winter’s Tale, iii. 2,—

“ ————— A thousand knees,
Ten thousand years together, naked, fasting,
Upon a barren mountain, and still winter
In storm perpetual,” &c.

iv. 1,—

“ ——— *Bargulus*, the strong Illyrian pirate.”

This is not a piece of ignorance on the old poet’s part; I find the same misspelling in an edition of Tully’s Offices, 1543, Paris, Robert Stephens, lib. ii. p. 80,—“ *Bargulus Illyricus latro.*” And as late as Roger L’Estrange’s Translation of the Offices, ed. 3, 1684, B. ii. p. 101,—“ — an Illyrian robber (one *Bargulus*).” In the corresponding passage of the Contention (I quote here from Collier), Suffolk says that the Captain

“ Threatens more plagues than mighty *Abradas*,
The great Macedonian pirate.”

Another corruption of the same name. (It seems to be taken for granted by scholars that *Bardylis* the Illyrian robber, and *Bardylis* the king of Illyria, were one and the same. I have not investigated the matter sufficiently; but the extract from *Helladius* in *Photius*, Bekker, p. 530, a, 36, *Βράδυλλις δέ τις Ἰλλυρίων εστρατήγησεν ἀνθρακεὺς γενόμενος*, agrees well with the supposition.)

7,—

“ Sweet is the country, *because* full of riches; ”

Because has undoubtedly usurped the place of some epithet, in all probability *beauteous*.⁵ *Sweet* is *wholesome*.

Ib.,—" *Kent* to maintain," &c. Undoubtedly *But*.

Ib.,—
 "Because my *book* preferr'd me to the king."
 Meaning, I suppose, his learning. *Tacent critici*.

8,—"— the White Hart in Southwark." A play upon words (*heart*); perhaps the critics have noticed it. [No. —*Ed.*]

Ib.,—"I thought you would never have given *out* these arms, till you had recovered your ancient freedom." *Over; ouer—out*.

Ib.,—"Let them *take* your houses over your heads," &c. What good meaning can be made out of *take*?⁶

10, first speech,—"— when I have been dry, and bravely marching," &c. What has *bravely* to do here?⁷

v. 1,—

"If one so rude, and of so mean condition,
 May *pass* into the presence of a king."

Press.

⁵ So Hanmer, whose excellent correction was rejected by Capell, and has been since forgotten.—*Ed.*

⁶ This, perhaps, refers to pulling down of farmhouses and cottages.—*Ed.*

⁷ *Qu.*, "— and toild by marching," &c. See Art. lxii.—*Ed.*

Ib.,—

“So please it you, my lord, ’twere not amiss
He were created knight for *his* good service.”

This seems more natural. See context.

Ib.,—

“Not fit to govern and rule multitudes.”

Papæ! *Rule and govern*. Ita postulant aures, immo et contextus loci, quem vide. So King Henry V. ii. 4,—

“————— he bids you then resign
Your crown and kingdom, indirectly held
From him, the native and true challenger.”

True and native, I suspect. The same kind of alteration, for the same reason, seems to be required in Dekker, *Old Fortunatus*, reprinted in the *Old English Drama*, 1831, p. 33,—

“This *Fortunatus*, this fiend wrongs your king.”

Qu.,—

“This fiend, this *Fortunatus* wrongs” &c.

Ib.,—

“A subtle traitor needs no sophister.”

Teacher of sophistry? or is it not rather the old academical term, now abbreviated to *soph*?

2,—

“————— incurable discomfit
Reigns in the *hearts* of all our present *parts*.”

The cacophony is such as Shakespeare (for the speech is certainly his) can never have tolerated. Read *part*, or rather *party*⁸ [and so Capell, Tyrwhitt, and Steevens]. In

⁸ The Old Corrector, who did not stand on trifles, reads *friends*.
—*Ed.*

Ford, Lover's Melancholy, ii. 1, Moxon, p. 8, col. 1, "her *sweet-heart's* father," the old copies have (according to Gifford, who made the correction in his Introduction—Weber having retained the old corruption) "her *sweet hearty* father." Is this the meaning of the word in Chaucer, Complaint of the Black Knight, Fol. 258, col. 4, ed. 1602,—

"And who that shall write of distresse,
 (*qu.*, *whoso*, and *writen*)
 In party nedeth to know feelingly
 Cause and rote of all such malady."

III. KING HENRY VI.

i. 1,—

"This oath I willingly take, and will perform."

I have noticed several instances of *willingly* standing in the place of a dissyllable in these two (or three) plays; *e.g.*, 2,—

"With whom the Kentishmen will willingly rise."

Ib.—

"Witty and courteous," &c.

Witty, *i.e.* (as the word was then understood), *ingenious*. It is necessary to observe this, as otherwise the epithet will be irrelevant.

4,—

"To tell thee whence thou cam'st, of whom deriv'd,
 Were shame enough to shame thee, wert *thou* not shameless."
 Dele *thou*. This, as well as many other omissible pronouns and particles, has been interpolated by the careless-

ness of the printers in a number of instances. Coriolanus, v. 4,¹—

“ ————— Friend,
Art *thou* certain this is true? is it most certain?”

Read, *Art certain*. 2 King Henry IV. iv. 3, read and arrange, as I conjecture,—

“ But how accompanied? canst [omitting *thou*] tell that?
Clar. by Poins,
And other his continual followers.”

Othello, iv. 1, perhaps,—

“ ————— you’ are all in all in spleen,
And nothing of a man.

Othello. Dost hear, Iago?”

King Henry VIII. iii. 2,—

“ ————— You have caus’d
Your holy hat *to* be stamp’d on the king’s coin.”

Dele *to*. King Henry V. iv. 8,—

“ John duke of Alençon; Antony duke of Brabant.”

1 King Henry VI.,—

“ The bastard of Orleans with him is join’d;

—————
The duke of Alençon flieth to his side.”

Compare Love’s Labour’s Lost, ii. 1,—

“ I saw him at the duke Alençon’s once.”

¹ With respect to this passage I ought to observe, that note 98, p. 285, of the Versification, at the end of which the letters *Ed.* were omitted by my negligence, is not Walker’s, but mine. I mention this, as a conjecture contained in that note has been objected to by the high authority of Mr. Dyce, and I am anxious that Walker should not bear the blame of any error of mine. I beg, however, that this may not be considered as giving up my opinion on the passage.—*Ed.*

King Henry VIII. iv. 1,—

“ I take it, she that carries up the train,
Is that old noble lady, dutchess *of* Norfolk.”

v. 2, towards the end,—

“ ————— you shall have
Two noble partners with you ; the old dutchess *of* Norfolk,
And lady marquis Dorset.”

Dele the *ofs*, I think, and pronounce in King Henry VIII.
v. 2, *wi' you ; th' old*” &c.

Ib.,—

“ Unless the adage must be verified,
That beggars, mounted, run their horse to death.”

Horse here, according to old grammar, must be plural.

Ib.,—

“ Women are soft, mild, pitiful, and flexible ;
Thou stern, obdurate, flinty, rough, remorseless.”

Dele *and* ; for one reason, see S. V., Art. liii. ; and on the
same ground, 1 King Henry VI. v. 4,—

“ That warranteth by law to be thy privilege ;”

we should read, I think, *warrants*, which word is frequently, perhaps usually, a monosyllable. *And* has also intruded Titus Andronicus, v. 3, *metro reclamante*,—

“ A reason mighty, strong, *and* effectual,
A pattern, precedent, and lively warrant,
For me, most wretched,” &c.

King Richard II. i. 3,—

“ Rouse up thy youthful blood, be valiant, and live.”

Besides the verse, *valiant* is exceedingly strange. I think,
“ — be valiant, live : ”—unless the error lies elsewhere.

So in *Troilus and Cressida*, iii. 3, the folio has (16th page, col. 2),—

“ ————— for those honours
That are without him ; as place, riches, *and* favour,
Prizes of accident, as oft as merit ;” &c.

Fletcher, *Faithful Shepherdess*, i. 3, Moxon, vol. i. p. 268, col. 2,—

“ ————— mine shall be ever
Fair as the soul it carries, and unchaste never.”

Dele *and* ; unless (which seems unlikely) *carries* is corrupt.

ii. 1, near the beginning,—

“ Methinks, ’tis prize enough to be his son ;”

and Var. notes. If I were to change at all, I should prefer *praise*. This was suggested to me by a passage in Cowper’s *Task*, ii. 232, of which the turn of the phrase reminded me,—

“ Time was when it was praise and boast enough
In every clime, and travel where we might,
That we were born her children. Praise enough
To fill th’ ambition of a private man,
That Chatham’s language was his mother tongue,
And Wolfe’s great name compatriot with his own.”

Ib.,—

“ Dazzle mine eyes, or do I see three suns ? ”

Webster, *Dutchess of Malfy*, Dyce, vol. i. p. 280, l. 1,—

“ Cover her face : mine eyes dazzle.”

Beaumont and Fletcher, *Pilgrim*, v. 6,—

“ Ha ! do I dazzle ? ”

2,—

“ Nor *wittingly* have I infring’d my vow.”

How so? *Willingly*, I imagine. In K. Richard III. ii. 1,—

“ If I unwittingly, or in my rage,
Have aught committed,” &c.

the folio has, p. 182, col. 2, *vnwillingly*; the converse error.

Ib.,

“ My liege, the *wound* that bred this meeting here
Cannot be cur'd by words ;” &c.

Wounds, I think.

Ib.,—

“ Although my husband may be Menelaus.”

My ear (see context) seems to demand that *Menelaus* be pronounced as a trisyllable. As such it occurs even in Pope's Homer; *e.g.* Odyss. iii. 420,—

“ And sure he will; for Menelaus is wise.”

iii. 1,—

“ _____ sour adversity.”

[Walker here silently adopts Mr. Dyce's elegant conjecture.

—*Ed.*] Chapman, *Odyssey*, viii. fol. p. 113,—

“ _____ sour Affliction, made a mate with Time,
Makes Time the more seen.”

Ib.,—

“ _____ my crown is call'd content.”

Heywood, *A Woman Killed with Kindness*, Dodsley, vol. vii. p. 248, l. 5,—

“ Content's a kingdom, and I wear that crown.”

2,—

“ I know I am too mean to be your queen,
And yet too good to be your concubine.”

Glaphorne, *Albertus Wallenstein*, iii. 3, ed. 1824, p. 43,

“ _____ as much
 Too mean I hold myself to be your wife,
 As my own fame and honour did esteem me
 Too good to be your prostitute.”

Not unlike is the following, from Beaumont and Fletcher,
 Maid in the Mill, iii. 3,—

“ I do confess I am too coarse and base, sir,
 To be your wife, and it is fit you scorn me;
 Yet such as I have crown'd the lives of great ones.
 To be your whore, I am sure, I am too worthy;
 For by my troth, sir, I am truly honest,
 And that's an honour equal to your greatness.”

iv. 1,—

“ _____ I am Edward,
 Your king and Warwick's, and must have my will.

Glo. And *you*² shall have your will, because our king.”

Fol.,—“ And shall have ” &c. *Qu.*, “ *Ay (olim I), and shall* ” &c. Or possibly, “ *Marry, and shall* ” &c.; as v. 5,

“ O kill me too!

Glo. Marry and shall.”

3,—

“ While he himself keepeth in the cold field.”

Fol., *keepes*. I think, “ keeps *here*³ in the ” &c. At any rate, “ *keépèth in thè còld fíeld* ” must be wrong.

5,—

K. Edw. But whither shall we then?

Hast. To Lynn, my lord; and slip from thence to Flanders.

Glo. Well guess'd, believe me; for that was my meaning.”

² Rowe first inserted *you*.—*Ed.*

³ So Hanmer and Capell. Theobald, Warburton, Johnson, and most modern editions, have the sophistication *keepeth*, and so Mr. Knight; the other recent editors have restored *keeps*.—*Ed.*

What does this last line refer to? ⁴ Something must be lost.

6,—

“ And, Clarence, now then it is more than needful
Forthwith that Edward be pronounc’d a traitor,
And all his lands and goods confiscated.

Clar. What else? and that succession be determin’d.

War. Ay, therein Clarence shall not want his part.”

What else is not *what more*, but *πῶς γὰρ οὐ*; as we say now, *of course*. We should arrange and write, I think,—

“ What else?

And that succession be determined.”

The folio, at p. 168 (the first so numbered, but which should be 166), col. 1, has *determined*. In l. 3, where the folio has

“ And ————— Goods confiscate; ”

I am inclined to think that *confiscated*, as above, is the true reading; at any rate, not “*be confiscate*:” the repetition of the *be* is exceedingly awkward; and *cónfiscate* seems to be against the old pronunciation.⁵ *Cymbeline*, v. 5,—

“ And let it be confiscate all, so soon
As I’ have receiv’d it.”

Comedy of Errors, i. 1,—

“ His goods confiscate to the duke’s dispose.”

⁴ Perhaps this line belongs to King Edward, who may be supposed to have been sounding Gloster and Hastings, when he said just before, “But whither shall we then.” The corresponding speeches of this short scene are differently assigned in the *Contention*, p. 2.—*Ed.*

⁵ This seems to have fluctuated. There are two undoubted instances of *cónfiscate* in *Merchant of Venice*, iv. 1. *Confiscated* is from the second folio; but this participle, as well as its verb, does not occur in Shakespeare.—*Ed.*

It is true we have, *ib.* 2, *init.*,—

“ Therefore give out you are of Epidamnum,
Lest that your goods too soon be confiscate.”

But *too* seems to indicate that the line is corrupt; unless, indeed, we suppose that the merchant's entire speech ran thus,—“ Many Syracusans have already been thus treated; therefore, give out &c., lest that *your* goods, too, soon be confiscate.”

7,—

“ A wise stout captain, and soon persuaded.”

So the folio. Was *captain* ever pronounced as a trisyllable—*capitain*—in that age,⁶ except by such as, like Spenser, affected old forms? (*e.g.*, F. Q., B. vi. C. xi. St. iii.,—

“ It so befell —————
That he which was their capitaine profest,” &c.)

Macbeth, i. 2, possibly,—

“ Our captains *twain*,” &c.;

or we should arrange,—

“ ————— Dismay'd not this our captains,
Macbeth and Banquo?

Sold. Yes;

As sparrows, eagles,” &c.

⁶ It would seem so from the following passages:—

Beaumont and Fletcher, *King and No King*, iv. 3, Dyce, vol. ii. p. 311,—

“ The king may do much, *captain*, believe it.”

Play of Ram Alley, iii. 1 (*should be* 4), Dodsley, ed. 1825, vol. v. p. 412,—

“ *Captain* Puff, for my last husband's sake,” &c.

Ib., p. 413,—

“ Hold, *captain*!

Captain Puff. What, do you cast your whelps?”—*Ed.*

8, *init.*,—

“ ————— Edward from Belgia,
With *hasty* Germans, and blunt Hollanders,” &c.

Probably *lusty*; certainly not *hasty*.

Ib.,—

“ My mercy dried their water-flowing tears.”

*Flowing, quasi shedding?*⁷ Compare “tear-falling pity,”
King Richard III. iv. 2.

v. 1,—

“ If not, the city being but of small defence,” &c.

Fence, I think.

4,—Queen Margaret’s opening speech. Possibly from
Claudian, *De Bello Getico*, 269-277.

Ib. Qu.,—“ *Our* friends of France ;” or *These* fr.”

In this play, the use of *Albion* for *England* under such circumstances as iii. 3, near the beginning,—

“ ————— I was, I must confess,
Great Albion’s queen,” &c.;

at any rate, *ib.*,—

“ From worthy Edward, king of Albion,
—————
I come,” &c.;

perhaps also *Belgia*, iv. 8, l. 1,—“ Edward from Belgia,”
&c., and certainly *Gallia* for *France*, v. 3,—

⁷ This interpretation scarcely mends matters. Perhaps a transcriber, familiar with the phrase *to dry tears*, wrote here *tears* for *eyes*.—*Ed.*

“ ————— those powers, that the queen
Hath rais'd in Gallia ; ”

are among the proofs—if any were needed, where the evidence of spirit and style is so overpowering—that these scenes were not written by Shakespeare.⁸

KING RICHARD III.

i. 3,—

“ A virtuous and a christianlike conclusion,
To pray for them that have done scath to us.

Gloster. So do I ever, being well advis'd :

For had I curs'd now, I had curs'd myself.” [*Aside.*

The words, *being well advis'd*, ought to be included in the *aside*.

iii. 1,—

“ *York.* I would that I might thank you, as you call me.

Glo. How ?

York. Little.”

The folio has (p. 186, col. 2),—

“ I would that I might thank you, as, as, you call me.”

Meaning, I suppose, “ as—as—you call me.” May not this be the right reading ?

⁸ In the first of these examples we have an addition to the Second Part of the Contention ; there is nothing like it in the older play. In the third, *Belgia* is borrowed from the older play. In the other two examples, *Albion* and *Gallia* are peculiar to the play preserved in the first folio, the older play having *England* and *France* in the corresponding passages. *Albion* occurs in 2 King Henry VI. iii. 2, and (as well as *Gallia*) in King Henry V. *Albion* in King Lear, and *Gallia* in Cymbeline, are not in point.
—*Ed.*

3,—

“ When she exclaim’d on Hastings, you, and *I*,
For standing by when Richard stabb’d her son.”

Merchant of Venice, iii. 2,—“ All debts are cleared between
you and *I*.” *Atque ita veteres passim*.¹ Middleton, Women
Beware Women, ii. 1, Dyce, vol. iv. p. 542,—

“ ————— however custom has made good,
For reputation’s sake, the name of niece
And aunt ’twixt you and *I*, we’re nothing less.”

Greene, James IV. i., Dyce, vol. ii. p. 83,—

“ Nor earth nor heaven shall part my love and *I*.”

Beaumont and Fletcher, Wit at Several Weapons, iii. 1,—

“ Offer to sow strife ’twixt my niece and *I*!”

Jonson, Cynthia’s Revels, i. 1, Gifford, vol. ii. p. 244,—

“ — pray you make this gentleman and *I* friends.” Shirley,
Contention of Ajax and Ulysses, Gifford and Dyce, vol. vi.
p. 283,—

“ ——— between you and *I* be it spoken, Diomedes, Ajax
is a blockhead.”

7,—

“ Your love deserves my thanks, but my desert,
Unmeritable, *shuns* your high request.”

Shames. [The folio, and, I believe, the quartos, write
shunnes.—*Ed.*]

iv. 4,—

“ O, Harry’s wife, triumph not in my woes.”

Pronounce *triúmph*.

¹ Dissertation prefixed to Barnes’s Poems in the Dorset Dialect,—“ When a pronoun in an oblique case is emphatical, it is given in its nominative shape instead of its objective case.” The same rule seems followed by our old authors, with other pronouns as well as *I*.—*Ed.*

Ib.,—

“ Thus hath the course of justice *wheel'd* about,
And left thee but a very prey to time.”

Fol., *whirl'd*. This might seem to be countenanced by Twelfth Night, v. i.,—“ — and thus the whirligig of time brings in his revenges.” But *wheel'd* seems much more suitable to this place. [*Wheel'd* is the reading of the quartos.—*Ed.*]

Ib., read,—

“ More mild, but yet more *harmful-kind* in hatred.”

Ib.,—

“ That thou dost love my daughter from thy soul ;” &c.

“*K. Rich.* Be not too hasty to confound my meaning ;” &c.

A play upon the double meaning of *from*. Queen Elizabeth takes it as it is used, *e.g.*, Macbeth, iii. 1, near the end,—

“ _____ for 't must be done to-night,
And something from the palace.”

Ib.,—surely, “ She cannot choose but *love* thee ” [with Tyrwhitt.—*Ed.*], not *hate* or *have*.

Ib.,—

“ Say, I her sovereign, am her subject *low*.”

Low cannot be from Shakespeare's hand. *Qu.*, *now*.

v. 2, l. 7,—

“ The *wretched*,² bloody, and usurping boar.”
Palpably wrong.

² The Old Corrector alters this to *reckless*, which is probable enough ; the same may be said of the insertion of *pointless* before

3,—

“ To-morrow in the battle think on me,
And fall thy edgeless sword:—Despair and die! ”

i.e., “ think of me, and *drop* thy ” &c.; as *Midsummer Night's Dream*, v. 1,—

“ And, as she fled, her mantle she did fall.”

Ib.,—

“ Think upon Vaughan; and, with guilty fear,
Let fall thy lance! Despair and die! ”

An epithet is wanting before *lance*; as above,—“ fall thy *edgeless* sword.”

Ib.,—

“ God and good angels fight on Richmond's side;
And Richard *falls* in height of all his pride.”

I think *falls* here is more in the manner of the later English poetry than of that of Shakespeare's time. Fol., *fall*; I think rightly; *pugnent*—*cadat*. By the way, *Hamlet*, iii. 2,—

“ Thou mixture rank, &c.
Thy natural magic and dire property
On wholesome life usurp immediately; ”

i.e., I think, “ *let them* usurp ” &c.

Ib.,—*Perhaps* we ought to point,—

“ ————— Come, go with me
Under our tents: I'll play the eaves-dropper,” &c.

lance, below. In the speech of Queen Anne's Ghost, two lines appear to have been lost, and their place supplied by two that had done duty in a former speech. In such a case it was futile in the Old Corrector to alter two words. He should have written two new lines, or done nothing.—*Ed.*

4, near the end of the play,—

“ Smile Heaven upon this fair conjunction,
That long *hath* frown’d upon their enmity!”

Fol.,—“ *have*³ frown’d ” &c. Read,—

Smile, *heavens*, upon this fair conjunction,
That long have frown’d ” &c.

KING HENRY VIII.

i. 1,—

“ A gift that heaven gives for him, which buys
A place next to the king.”

Palpably wrong. Surely we should read with Warburton,—

“ A gift that heaven gives, which buys for him ” &c.

Ib.,—Knight, after the folio,—

“ _____ He makes up the file
Of all the gentry ; for the most part such
To whom as great a charge as little honour
He meant to lay upon.”

Pessime vulg.,—

“ _____ for the most part such
Too, whom ” &c.

³ It is not merely the folio that gives *have*. If Capell is to be trusted, the quartos 1597, 1598, 1602, all agree with the folio, so that *authority* is decidedly in favour of *have*. Walker’s emendation is very probable, and adds elegance to the passage, but, as far as the sense is concerned, *Heaven* as a nominative is not incompatible with a plural verb. See Art. lxxi. above.—*Ed.*

If I could show how such a corruption had originated, I should be half inclined to read,—

“ _____ for the most part such, too,
On whom as great a charge as little honour
He meant to lay upon ;”

which would be more of a parallel to the passage Knight quotes,—“In what enormity is Marcius poor in,” and to fifty others of the same kind.

Ib.,—

“ _____ Know you not
The fire, that mounts the liquor till ’t run o’er,
In seeming to augment it, wastes it ?”

We should read, I think,—

“ *Seeming t’* augment it, wastes it.”

Ib., a little below,—“From sincere motions.” *Sincere*, in Shakespeare and his contemporaries, means generally, I think, *pure, unadulterated, uncorrupted*; retaining still its original Latin sense.

2,—

“ _____ He was *brought* to this
By a vain prophecy of Nicholas Henton.”

Wrought.

Ib., *ad fin.*,—

“ _____ By day and *night*,
He’s traitor to the *height*.”

Antony and Cleopatra, iii. 8,—

“ _____ like a doating mallard
Leaving the *fight* in *height*, flies after her.”

Pronounce *height* as *eight, weight, &c.*

4,—

“ Because they speak no English, thus they pray’d
To tell your grace ;” &c.

Me has dropt out after *pray’d*.¹ ii. 1, the editors, after Rowe, have (with the exception of Knight) properly printed,—

“ ————— my vows and prayers
Yet are the king’s ; and, till my soul forsake *me*,
Shall cry for blessings on him.”

Here the slip was easier ; and so 4, read,—

“ ————— Now the Lord helpe *me*,
They vex me past my patience.”

ii. 1,—

“ ————— out of anger
He sent command to the lord mayor, straight
To stop the rumour.”

Mayor as a dissyllable seems odd. “ *Unto the* ” &c. ?

3,—

“ I would not be a young count in your way,
For more than blushing comes to.”

Beaumont and Fletcher, *A Wife for a Month*, i. 1,—

“ ————— Your grace speaks very feelingly :
I would not be a handsome wench in your way, sir,
For a new gown.”

Ib.,—

“ ————— Would I had no being,
If this *salute* my blood a jot ! ”

¹ So also the Old Corrector, who, however, has left the other two passages untouched ; but if one is wrong, all are wrong.—*Ed.*

Sonnet cxxi.,—

“ For why should others’ false-adulterate [*so write*] eyes
Give salutation to my sportive blood ? ”

Is this the same phrase ?

4,—

“ _____ When was the hour
I ever contradicted your desire,
Or made it not my own too ? Or which of your friends
Have I not strove to love,” &c.

Dele second *or*.

Ib.,—

“ _____ You are meek, and humble-mouth’d.”

Should we not omit the comma ? I think that *meek* as well as *humble* is coupled with *mouth’d*.

Ib., a little below,—

“ You now are mounted
Where powers are your retainers ; and your words,
Domestics to you, serve your will, as ’t please
Yourself pronounce their office.”

“ Where powers ” &c., where you have the power of doing whatever you wish ; where power is as it were the retainer to your will. *Powers* in the plural, the power of doing this or that. “ Your words,” &c. You have but to say the word, and what you wish is done. So, I think, we should understand the passage. Could Shakespeare have been thinking of Matthew viii. 8, 9 ?—“ — but speak the word only, and my servant shall be healed. For I am a man under authority, having soldiers under me : and I say to this man, Go, and he goeth ; and to another, Come, and he cometh ; and to my servant, Do this, and he doeth it.”

Ib.,—

“ _____ never
Desir'd it to be stirr'd : but oft have hinder'd, *oft*,
The passages made toward it.”

Ought the latter *oft* to be expunged?

iii. 1,—

“ _____ if your business
Seek me out, and that way I am *wife* in,” &c.

Wise? but the passage is otherwise corrupt.

2,—

“ May you be happy in your wish, my lord!
For, I profess, you have it.

Sur.

Now all *my* joy

Trace the conjunction!

Suf.

My amen to't!”

Dele the former *my*, which originated in the latter.

Ib.,

“ _____ It may well be;
There is a mutiny in his [*in*'s²] mind.”

Dele semicolon. See context.

Ib. Point,—

“ _____ And wot you what I found,
There, on my conscience, put unwittingly?”

Ib.,—

“ _____ that am, have, and will be.”

If there be no other corruption, the period after *be* ought to be replaced by a comma; otherwise the words appear unintelligible. Even so, however, this will be a most

² So the folios, which also have only a comma after *be*.—*Ed.*

harsh instance of ἀνακολουθία. But I rather think that a line is lost, somewhat to the following effect,—

“ ————— that I am, have, and will be,
[In heart and act, tied to your service; yea,]
Though all the world should ” &c.

Again, *ib.*, further on, a line is assuredly lost,—

“ ————— I should tell you,
You have as little honesty as honour,
[To rail in such irreverent wise on me,]
That in the way of loyalty,” &c.

(*Honesty* is *decency*; as, about a page below, Surrey says,

“ Now, if you *can* blush, and cry guilty, cardinal,
You ’ll show a little honesty.”)

Troilus and Cressida, ii. 3,—

“ ————— And you shall not sin,
If you do say, we think him over-proud,
And under-honest; in self-assumption greater,
Than in the note of judgment; and worthier than himself
Now tend the savage strangeness he puts on; ” &c.

I suspect that two half-lines have dropt out, to this effect (the play is very incorrectly printed),—

“ ————— in self-assumption greater
Than in the note of judgment. *Tell him this;*
And add, besides, that worthier than himself ” &c.

Ib.,—

“ Fall into the compass of a *præmunire*.”

Folio,—“ into’ th’ compasse ” &c. But perhaps Shakespeare wrote,—“ Fall *in* the compass ” &c.; *in* for *into*, *ut sæpissime*. And so Hanmer.³

³ Steevens attributes *in* to Hanmer, but it appears also in Pope and Theobald.—*Ed.*

Ib.,—

“For truth’s sake, and his *conscience*.”

Conscience’?

iv. 1,—

————— for *not appearance* ———

Compare Spenser, Hymne of Love, xxiii.,—

“How falles it then, that with thy furious fervour
Thou dost afflict as well the *not-deserver*,
As him that doth thy lovely heasts despise,” &c.

Ib., Order of the Coronation. *Qu.*,—“— the Queen in
her robe, her hair richly adorned with pearl.”

Ib.,—

“A bold brave gentleman: and that should be
The duke of Suffolk.”

Fol.,—

“A bold braue Gentleman. That should bee” &c.

Qu.,—“That *lord* should be” &c.

Ibid.—The First Gentleman acts the part of cicerone
throughout,—

“2 *Gent.*
.

I take it, she that carries up the train
Is that old noble lady, dutchess of Norfolk.

[*Dele of?*]

1 *Gent.* It is; and all the rest are countesses.

2 *Gent.* Their coronets say so. These are stars indeed;
And, sometimes, falling ones.

1 *Gent.* No more of that.

Enter a Third Gentleman.

God save you, sir! Where have you been broiling?”

(Perhaps,—“ *Why*, where have you ” &c. He is struck by the flushed appearance of the new-comer.) Is it conceivable that the 2nd Gentleman, in the first burst of his admiration, should give vent to such a sarcastic remark as that on falling stars? The folio distributes the above speeches as follows (the numbers 1 and 2 stand for 1st and 2nd Gentleman),—

- “ 1. It is, and all the rest are Countesses.
- 2. Their Coronets say so. These are Starres indeed,
And sometimes falling ones.
- 2. No more of that.

Enter &c.

- 1. God saue you Sir.”

I would distribute the parts thus,—

- “ 1. It is ; &c.
- 2. Their Coronets say so. These are stars indeed.
- 1. —And, sometimes, falling ones.
- 2. No more of that.

Enter &c.

- 1. God save you,” &c.

The first Gentleman, being less under the impression of novelty, is more at leisure to be satirical. The speeches, as is well known, are carelessly allotted to the characters in the folio. In the very column preceding, three consecutive speeches are attributed to the First Gentleman. Perhaps, in the present case, the *I* may have been absorbed in the letter following, to the eye of the reader of the manuscript ; or it may have been omitted. I know not whether the following, 2 King Henry VI. ii. 1, fol., p. 126, col. 1, can be considered as a parallel instance. The Var. 1821, I think rightly, distributes the passage as follows,—

" *Gloster*. True, uncle.

Cardinal. Are you advis'd?—the east side of the grove.

Gloster. Cardinal, I am (*I'm*) with you."

But in the folio the whole is given to *Gloster*. (On the other hand, *Troilus and Cressida*, v. 1, dialogue between *Cressida* and *Diomed*, the lines from "O all ye gods!" to "my heart withal" are divided between the two speakers.)

Ib.,

" ————— Where have you been broiling?

3 *Gent*. Among the crowd i' th' Abbey, where a finger
Could not be wedg'd in more; *and* I am stifled
With the mere rankness of their joy."

The *and* is not in the folio. Read "*I'm* stifled;" *stifled* is a trisyllable.

Ib.,—

" ————— all were woven
So strangely *in* one piece.

2 *Gent*. But what follow'd?"

Into; Hanmer's *pray* is unnecessary.

Ib. Arrange rather,—

" ————— and truly
A worthy friend. The king has made him master
O' th' jewel house, and one, already, of
The privy council.

2 *Gent*. He'll deserve more.

3 *Gent*. Yes,
Without all doubt."

Or possibly,—

" ————— the king has *lately* made him
Master o' th' jewel house, and one, already,
O' th' privy council;" &c.

2,—

“ ————— one, that by suggestion
Ty’d all the kingdom.”

Of course Hanmer’s *tyth’d* is the right reading.

Ib.,—

“ Of his own body he was ill.”

Lilly, Mother Bombie, near the beginning,—“ Rascal, dost thou imagine thy mistress naught of her body ? ” Chaucer, Freres Tale, Tyrwhitt, l. 7203,—

“ Ne never I n’ as but of my body trewe.”

Ib.,—

“ ————— Do you note
How much her grace is alter’d on the sudden ?
How long her face is drawn ? how pale she looks,
And of an *earthly cold* ? Mark you her eyes ? ”

Fol., p. 226, col. 1, omits *you* after *Marke*. Possibly we should read,—

“ And of an earthly [*earthy* ?] *colour* ? ⁴—Mark her eyes ! ”

(Compare Marston, Antonio’s Revenge, Lamb, vol. i. p. 86, ed. 1835 ; the speaker is describing the death of Mellida,—

“ With that, her head sunk down upon her breast ;
Her cheek chang’d earth.”)

Ib.,—

“ ————— my wretched woman, that so long
Have follow’d *both my fortunes* faithfully.”

⁴ There can, I think, be no doubt that *colour* is the genuine word. *Earthy* is the reading of the old copies. Pope, or rather Pope’s printer, changed it to *earthly*. Capell and Steevens inserted *you*, the latter supporting the change by referring to the original note of interrogation after *eyes*. Some early editions have the sophistication *observe* for *mark*.—*Ed.*

This idiom—unless, which I am not aware of, it had become naturalized in English—is one which could never have occurred to any but a scholar. Can there be any degree of truth in the story of Jonson's having revised K. Henry VIII.? At any rate, he can have done but little to it. Compare also the following passages. ii. 4,—

“ ————— Ferdinand,
My father, king of Spain, was reckon'd *one*
The wisest prince, that there had reign'd for many
A year before.”

“ — *justissimus unus* Qui fuit in Teucris,” &c. iii. 2,—

“ ————— the lady Anne

—————
This day was view'd *in open* as his queen,
Going to chapel; ”

in aperto. Steevens notices this. iv. 2, “in you, Ipswich and Oxford!” v., near the end,—“Wherever the bright sun” &c., to “nations.” ii. 2, early in the scene,—

“That blind priest; like the eldest son of fortune,
Turns what he list.”

Fortunæ filius? Perhaps we may add v. 3,—“— when I might see from far some forty trunchioneers draw to her succour, which were *the hope of the Strand*, where she was quartered.”

Ib.,—

“The last is, for my men; they are *the* poorest,
But poverty could never draw them from me.”

Surely, “They are *o' th'* poorest.”

Ib., towards the end; I think,—

“ ————— longer life,
And *abler* means.”

v. 1,—

“ ————— he hath commanded
To-morrow morning to the council-board
He be convented.”

Note, that within the thirty lines following there are four inversions. How is this to be accounted for in Shakespeare? (See on inversions, Coleridge, *Literary Remains*, vol. ii., notes on Shakespeare.) It is, however, noticeable that one writer, Drayton, every now and then employs inversions, and those even of an ultra-Popian harshness, in imitation of the Latins; only, however, in certain constructions; *e.g.*, *David and Goliah*, ed. 1630, p. 188,—

“ Chuse out that man that I shall thee appoint,
With sacred oil and see thou him anoint.”

Muses' Elysium, iv., speaking of the women of Felicia,—

“ Whose monstrosousness doth so perplex,
Of reason and deprives me,
That for their sakes I loathe my sex,
Which to this sadness drives me.”

viii. Argument,—

“ All rites of nuptials they recite you,
To the bridal and invite you.”

Noah's Flood, p. 106, of the four cardinal winds,—

“ ————— they themselves into the centre shot,
* Into the bowels of the earth and got.”

Ib., p. 116, near the end,—

“ Yet to their master Noah they stoop again,
To leave his presence and do still forbear,
Till they from him of their release might hear.”

See also *Barons' Wars*, B. iii. S. xiv., and the Argument to the Epistle of Rosamond.⁵

⁵ The four inversions, alluded to at the beginning of this note, are, I presume, the following,—

Ib. *Qu.*,—

“ Charles, I will play no more *with you* to-night ;
My mind’s not on’t, you are too hard for me.”

2,—

“ The upper Germany ;”

i.e., I suppose *Germany*, as opposed to *Holland*.

Ib. Dyce points (Remarks, p. 141),—

“ To me, you cannot reach, you play the spaniel,” &c.
Rightly (*i.e.*, “ to me, *whom* you cannot ” &c.).

4,—

“ ————— *Saba* was neuer
More couetous of Wisdome,” &c.

How far is it desirable to retain Shakespeare’s ancient
spelling in such names ?

Ib.,—

“ A most unspotted lily shall she pass
To the ground, and all the world shall mourn her.”⁶

“ ————— from your affairs
I hinder you too long.”

“ ————— from the queen what is the news ?”

“ ————— her sufferance made
Almost each pang a death.”

“ ————— I wish your highness
A quiet night, and my good mistress will
Remember in my prayers.”

Ed.

⁶ Some editors, who inveigh against others for “ counting syllables on their fingers,” receive with confidence such specimens of decasyllabic harmony as this, if they only appear in an old copy ; “ facit hoc illos Hyacinthos.”—*Ed.*

Qu., *Unto*. Yet the folio has, “*To th’* ground;” whence one might conjecture “mourn *for* her.” What follows is puzzling, *quod ad metrum attinet*. Possibly something is lost,—

“ _____ shall she pass
To th’ (or *Unto*⁷ *the*) ground, [,]
And the world shall mourn her.

K. Henry.

O lord árchbishop,

Thou’ hast made me ” &c.

Epilogue, folio, p. 232,—

“ _____ but those we feare
W’ have frighted with our Trumpets—
.
.
.
All the expected good *w’* are like to heare.”

These spellings—which occur no where else in the folio—are marks of the grammarian Jonson.

TROILUS AND CRESSIDA.

i. 1,—“An her hair were not somewhat darker than Helen’s,” &c. Note this, among other instances of our forefathers’ hostility to black hair and eyes. Even an approach to this colour is considered as a blemish. Massinger, *Parliament of Love*, ii. 3, Moxon, p. 128, col. 1,—

“By Love! I like thy person.
.
.
.
.
.
.
.

Beaum. Like me, sir!

One of my dark complexion!”

⁷ Hanmer also conjectured *Unto*. For “*most* unspotted,” Capell has “*pure* unspotted,” no doubt unintentionally.—*Ed.*

Love's Labour's Lost, iii., near the end,—

“A whitely¹ wanton —————
With two pitch balls stuck in her face for eyes.”

Ib.,—

“————— this thou tell'st me,
As true thou tell'st me, when I say I love her;” &c.

Evidently wrong. *And*, I think.

2,—“Why, have you any discretion?” *i.e.*, etymologically,
discernment.

Ib.,—“To bring, uncle.” (Dyce, Remarks, page 149.²)
Harrington, Ariosto, B. xxxix. St. xlviii.,—

“Orlando shakes himself, and with a spring
Ten paces off the English Duke he cast;
But Brandimart from him he could not fling,
That was behind him, and that held him fast:
But yet with Oliver he was to bring,²
For with his fist he smote him as he past,
That down he fell, and hardly 'scaped killing,” &c.

¹ Walker has not noticed this epithet, which the Old Corrector has altered most improperly to *witty*, and which has been suspected even by Mr. Dyce and Mr. Staunton. It seems to mean merely *pale, sallow, colourless*. Compare *As You Like It*, iii. 5,—

“Tis not your *inky* brows, your *black* silk hair,
Your *bugle* eyeballs, nor your cheek of *cream*,
That can entame my spirits to your worship.”—*Ed.*

² This excellent note of Mr. Dyce's is well worth studying. *I'll be with you to bring* seems equivalent to *I'll give it you with a vengeance*. When used with the past tense, it apparently is a strong affirmation; when with the future, a threat. I cannot think, with Mr. Collier, that it “conveys a strong indication of doubt.” The reverse is clear from Mr. Dyce's quotation from the

3, near the beginning,—

“ ————— Why then, you princes,
Do you with cheeks abash'd behold our works,
And think them shames, which are, indeed, nought else
But the protractive trials of great Jove,” &c.

Them must surely relate to *works*; in which case, *works* is palpably wrong. *Qu.*

Ib.,—

“ And, with an accent tun'd in self-same key,
Returns to chiding fortune.”

(Var.,—“accent *turn'd*” &c., an erratum, I suppose.) Is *returns* English? (Fol., *retyres*).³

Ib. Perhaps the syntax is,—

“ What plagues, and what portents, what mutiny,
What raging of the sea, shaking of earth,
Commotion in the winds, frights, changes, horrors,
Divert and crack, rend and deracinate
The unity and married calm of *states* (?)
Quite from their fixure!”

Ib.,—

“ Forestall prescience, and esteem no act” &c.

Scornful Lady, v. 4. Welford, who there uses the phrase, had just been debauching a young lady, whom he had deceived in a woman's dress, and is absolutely exulting in the success of his stratagem. On the point in question, even Gifford was mistaken. See his note to Shirley, Ball, ii. *ad fin.*,—

“ Why did not I strike her?—but I will do something,
And be with you to bring before you think on't.”—*Ed.*

³ *Returns* is the reading of Pope; *replies* that of Hanmer and the Old Corrector; Mr. Dyce and Mr. Grant White independently conjectured *retorts*. *Qu.*, *Re-chides*. (This, I see, has occurred also to Mr. Staunton).—*Ed.*

The same pronunciation occurs in Greene, Friar Bacon, &c., Dyce, vol. i. p. 213,—

“ I find by deep prescience of my art,” &c.

In Browne, Brit. Past., B. ii. Song v., Clarke, p. 320,—

“ ————— the high all-knowing power
Conceals from them, but tells us our last hour.
For which to heaven we far, far more are bound,
Since in the hour of death we may be found,
By its *presence*, ready for the hand
That shall conduct us to the Holy-land. [*holy land* :]
When those, from whom that hour conceal'd is, may
Even in their height of sin be ta'en away.”

Read *prescience*.

ii. 1. “ Why *Mistress Thersites* ” ?

Ib.,—“ Peace, fool.”—“ Will you set your wit to a fool's? ”
3,—“ Achilles hath enveigled his fool from him.” iii. 3,

“ Go, call Thersites hither, sweet Patroclus ;
I'll send the fool to Ajax.”

Thersites, therefore, is the “ Fool ” of this play, understanding the term in a strictly official sense ; otherwise it would be absurd. In this capacity he shifts his service from Ajax to Achilles ; compare ii. 3, cited above, with iii. 3,—“ Then tell me, Patroclus, what's Achilles? *Patr.* Thy lord, Thersites.”—*Ib.*,—“ Thersites is a fool to serve such a fool.”

2,—

“ ————— O theft most base ;
That we have stol'n what we do fear to keep ! ”

Surely, with some editions,—

“ ————— O theft most base!

What we have stol’n, that we do fear to keep.”⁴

Ib., just after; *i.e.*, “that disgrace *which* we fear to warrant” &c.

Ib. Surely [and so Ritson and the Old Corrector.—*Ed.*],

“ ————— mid age, and wrinkled eld.”

3. Arrange, I think,—

“ ————— What should I say? he is
So plaguy proud,” &c.

Ib.,—

“ But he that disciplin’d thy arms to fight,
Let Mars divide eternity in twain,
And give him half; and, for thy vigour,
Bull-bearing Milo his addition [*i.e.*, *epithet*] yield
To sinewy Ajax.”

Surely,—

“ ————— and, for thy vigour, *let*
Bull-bearing Milo ” &c.

iii. 2, as restored in Collier [and also by the Old Corrector.—*Ed.*],—

“ When that the watery palate tastes indeed
Love’s thrice-repured nectar.”

(Vulg., “thrice-reputed.”) Beaumont, Sonnet, Moxon, vol. ii. p. 708, col. i.,—

“ The gold that’s tried from dross is pured.”

Chaucer, too, has the word, as I gather from the Glossary, —“ *Pured*, part. pa. Purified.”—Milton, History of Britain, B. v. first paragraph, *ad. fin.* p. 224,—“What longer

⁴ This is Hanmer’s emendation, approved by Warburton.—*Ed.*

suffering could there be, when religion itself grew so void of sincerity, and the greatest show of purity were impured ? ”

Ib.,—“ — she fetches her breath as short as a new-ta'en sparrow.” Fol. (the 14th page of the play, col. 2),—“ so short as ” &c.; perhaps rightly. *So—as* for *as—as* is common in our old writers. [Walker here refers to a separate paper styled “Ancient Words,” which contains several pages filled with examples of this usage.—*Ed.*]

Ib. Arrange and write perhaps,—

“ Sir, mine own company.

Tro. You cannot shun yourself.

Cress. Let me go try.”

or, possibly,—

“ Sir, mine own company.

Tro. You can't shun yourself.

Cress. Let me go try.

I have ” &c.

3, early in the scene,—

“ ———— and they will almost
Give us a *prince of blood*, a son of Priam,
In change of him.”

“ A prince o' *th'* blood ” ? Troilus and Cressida is—certainly in the latter part, and, if I recollect right, throughout—one of the most incorrectly printed plays in the folio; second only in this respect to Love's Labour's Lost.

Ib. Arrange, I think,—

“ ———— O heavens ! what some men do,
While some men leave to do ! how some men creep
In [*i.e., into*] skittish Fortune's hall, while others play
The idiots in her eyes ! ”

Ib. Read, I think,—

“ _____ Like a rusty mail
In monumental mockery. Take *th'* instant way ;” &c.

Ib.,—“the weak wanton Cupid.” *Wanton* is a substantive, and should have a comma after it.

iv. 1; near the beginning,—“in *humane* gentleness ;” read *human*. So *Midsummer Night's Dream*, ii. 3,—

“ _____ in human modesty
Such separation, as, may well be said,
Becomes a virtuous bachelor and a maid.”

Ib. A little below, arrange, I think,—

“ We know each other well.

Dio. We do ; and long
To know each other worse.”

Ib., *ad fin.*,—

“ Fair Diomed, you do as chapmen do,
Dispraise the thing that you desire to buy :
But we in silence hold this virtue well,—
We'll not commend *what we intend to sell*.”⁵

Is not this wrong ? Compare Sonnet xxi. (quoted also by a Var. commentator) [*Malone.—Ed.*],—

“ Let them say more that like of hearsay well ;
I will not praise that purpose not to sell.”

⁵ Hanmer read “what *w'* intend *not* to sell ;” Warburton and the Old Corrector, “what we intend *not* sell ;” Zachary Jackson, much better, “We'll *but* commend” &c. *Qu.*, “We'll not commend *that not* intend to sell.” *We* occurs twice before in these two lines ; the negative before the verb is common in Elizabethan English.—*Ed.*

“What we intend *not* sell,” I fear would be far too harsh for Shakespeare.

2, fol. 19th page of the play, col. 2, l. 1,—

“You bring me to doo . . . and then you floute me too.”
So point, of course ; a lady is speaking.

Ib.,—“*a* poor capocchio!—hast not slept to-night?”

Qu.,—“*ah* poor” &c. In Sc. 4,—“Here, here he comes.—Ah sweet ducks!” the folio has, p. 20, col. 1,—“Here—comes, a sweet *ducke* ;” which Knight copies.⁶ Fairfax’s Tasso, B. xii. St. lxxviii., Knight’s ed.,—

“*Ah* seely nymph! whom night and darksome shade
To beasts and me (far worse than beasts) betray’d!”

Here Singer has (wrongly),—“*A* silly nymph!” I suppose from the old edition. Spenser, C. i. of Mutabilitie, St. xlvi.,—

“He could not him containe in silent rest ;
But, breaking forth in laughter, loud profest
His foolish thought : a foolish Faune indeed,
That *could’st* not hold *thyself* so hidden blest [*hidden-blest*],
But *wouldst* needs *thine* owne conceit areed !”

“*Ah* foolish Faune,” I think.

4, fol., p. 21, col. 1,—

“—— thou do’st not vse me curteously,
To shame the *seale* of my petition towards [*to thee*],”⁷ &c.

⁶ And Mr. Collier, and even Mr. Singer. Not so Mr. Dyce ; see his note (56). The quarto has “a sweete *ducks*” ; hence the sophistication (not printer’s blunder) of the folio, *a* being taken for the definite article.—In the passage from Fairfax, the original has “*Ahi sfortunato!*” *corpo* being understood.—*Ed.*

⁷ The folio, moreover, gives half the next verse thus,—“*I praising her.*” The quarto shares the blunder, *seal* for *zeal*, but

The converse error of that in 2 King Henry IV. iv. 2, p. 90 (wrongly printed 92), col. 2, l. ult.,—

“ ————— You have taken vp
Vnder the counterfeited Zeale of Heauen,
The Subjects of Heauens Substitute,” &c.

(Yet Knight follows the folio in both; even in the former!) So in Shirley's Maid's Revenge, ii. 4, Gifford and Dyce, vol. i. p. 129,—

“ ————— to make relation
What *seal* he gave of a most worthy nature,”

the old copy, according to Gifford's note, reads *zeal*. I have seen quoted in a stage direction, near the beginning of Whetstone's Promos and Cassandra,—“Phalax readeth the King's Letters, which must be fayre written in parchment, with some great counterfeat *zeale*.”

Ib.,—

“ ————— O, be not mov'd, prince Troilus:
Let me be privileg'd by my place and message
To be a speaker free; when I am hence,
I'll answer to my lust:” &c.

List, I imagine (see Var. notes), is the true reading. I will answer to my name: when I am elsewhere, I will be Diomed;

it gives *to thee* for *towards*, and *In* for *I*. Mr. Knight adopts both these quarto readings, forsaking the folio in silence, and then says in a note at the foot of the column (col. 1, p. 119, Pict. ed.), “Perhaps, all things considered, there never was a book so correctly printed as the first folio of Shakspeare.” Warburton conjectured *zeal*; such, too, is the reading of the Old Corrector, who also coincides with the quarto in reading *In* for *I*. So Capell and others.—*Ed.*

here I am the Greeks' ambassador. At any rate, *lust* cannot be right.⁸

Ib.,—

“ In kissing do you render or receive ?

Men. *Both take and give.*

Cres. I'll make my match to live,
The kiss you take is better than you give.”

For harmony sake, read *Both give and take*. I think this improves the sense also.

5,—

“ That give a coasting welcome ere it comes ; ”

See Var. notes. Certainly *accosting*. Sir Toby Belch has already been cited in evidence by the commentators. Ford, *Lady's Trial*, i. 2, Moxon, p. 150, col. 1,—

“ ——— him we have beleaguer'd to accost
This she-piece ; ”

i.e., as the context shows, *to make love to her*. The word, I think, means rather *to approach, to make up to*, than *to address*. Chapman, *Il. x.*, Taylor, vol. i. p. 228,—

“ ———— did some god your high attempts accost,
And honour'd you with this reward ? ”

i.e., *did some god meet you while you were engaged in your high attempts?* If *accost* was pronounced *accoast*, the corruption would be easier ; and that it was thus pronounced,

⁸ As far as we can judge from the context, the meaning of what Shakespeare intended Diomed to say was this,—“ while I am here, I am a privileged person ; when I am hence, I am answerable, and am ready to answer, for what I may choose to say.” Whether this sense can be extracted from the passage, with the assistance of *lust* or *list*, is another question.—*Ed.*

seems probable from a passage in Sandy's Ovid, in which I find it so spelt; B. ii. p. 34, ed. 1626,—

“ ——— She [*Juno*] stoops to Neptune's brine;
Gray Tethys and the old Oceanus,
Grac'd by the deities, *accoasting* thus.”

It occurs (in another sense) with the same pronunciation, Spenser, F. Q., B. v. C. xi. St. xlii.,—

“ For all the shores, which to the sea accoste,
He day and night doth warde both farre and wide,
That none can there arrive without an hoste:
So her he deems already but a damned ghost.”

Spenser, it is true, may perhaps have accommodated the pronunciation to the rhyme.

Ib., “ an impair [*impure*] thought.” Observe Dyce's “ Remarks ” on this passage, and on that in Chapman's Achilles' Shield, where *empaire* is used substantively for *impairment*. So Chapman, Il. ix., Taylor, vol. i. p. 197,—

“ It well becomes thee; since 'tis both what all thy peers expect,
And in the royal right of things is no *impair* to thee.”

v. 70, εἰκὲ τοι, οὗτοι ἀεικέες. See Art. cxvi.

Ib.,—

“ ——— should by my mortal sword
Be *drain'd*! Let me embrace thee, Ajax.”

Fol., *drained* (p. 22, col. 2) [and so quarto.—*Ed.*] *Qu.*, *metri gratia*, “ Be drained *forth*; ” or substitute for *forth* some word more likely to have been dropped. Possibly *out*. [So Capell.—*Ed.*]

Ib.,—

“ Mock not, that I affect th' untraded oath; ”

i.e., unhackneyed. Drayton, *Muses' Elysium*, *Nymphal v.*,

“ In goodly gardens yours (*i.e., your flowers*) you get,
Where you your laps have laded;
My simples are by nature set,
In groves and fields untraded.”

Note, *ib.* *Nymphal iii.*, in one of the rants of the two poets,

“ I'll borrow Phœbus fiery jades,
With which about the world he trades,
And put them in my plough.”

Moses, *B. i.* ed. 1630, p. 136; Moses was

“ ——— learn'd and traded in the stars; ”

i.e., conversant with astronomy. Surrey, *Æn. iv.* ed. 1831, p. 135, has,—

“ A postern with a blind wicket there was,
A common trade to pass through Priam's house.”

“ *Limen erat, cæcæque fores, et pervius usus
Tectorum inter se Priami.*”

Poems of Uncertain Authors, Chalmers, vol. ii. p. 435, col. 1,

“ The wisest way, thy boat in wave and wind to guie (*i.e., guide*),
Is neither still the trade of middle streame to trye,
Ne (warely shunning wrecke by wether) aye to nie,
(*too nigh; dele comma*)
To presse upon perillous shore.”

(Is not *trade* etymologically connected with *trans*?)

Ib.,—

“ I shall forestall thee, lord Ulysses, *thou!* ”

Certainly wrong. Possibly,—

“ I shall ——— Ulysses, *there;* ”

i.e., in that matter.

Ib.,—

“ ——— in which part of his body
Shall I destroy him, whether there, there, or there? ”

Fol., "whether there, *or* there, or there?"⁹ perhaps rightly; pronounce *whe'r*.

v. 1,—“ — such preposterous *discoveries*.” Wrong. *Qu.*

Ib.,—“ — the primitive statue and *oblique* memorial of cuckolds.” *Antique*, I think. This play, in the folio, is singularly corrupt, perhaps more so than even the Love's Labour's Lost. Timon of Athens is a different case.

Ib. Rather,—“ Sweet, quotha! sweet draught, sweet sink,” &c.

2,—

“ Let it not be believ'd, for womanhood!
Think we had mothers; do not give advantage
To stubborn critics, apt without a theme
For depravation, to square all the sex
By Cressid's rule.”

Compare Two Noble Kinsmen, v. 2 (part of 1 in Mr. Dyce's edition),—

“ ————— I have been harsh
To large confessors, and have hotly ask'd them
If they had mothers? I had one, a woman,
And women 't were they wrong'd.”

⁹ The quarto, if the reprint is right, agrees with the folio. The old copies are followed by Rowe, Mr. Knight, and Mr. Dyce. Strange to say, all the other editors either adopt the ordinary modern reading, which seems to have originated with Capell, or follow Pope, who reads,

“ Shall I destroy him? whether there, or there,
That I” &c.

Ed.

Stubborn, in Elizabethan English, means *perverse*, *froward*, not *obstinate*.

Ib.,—

“ Within my soul there doth commence a fight
Of this strange nature, that a thing *inseparate*
Divides more wider than the sky and earth ;” &c.

The word occurs in the same sense (*inseparable*), Sir Philip Sidney, *Astrophel and Stella*, Sonnet ci.,—

“ ——— Joy, which is *inseparate* from those eyes.”

3, towards the end ; at least, so it stands in some editions,

“ Behold *destruction*, frenzy, and amazement,
Like witless antics, one another meet,” &c.

Read *distraction* ;¹⁰ if, indeed, the emendation has not been already made. *Frequentius pro rariori*. Browne, B. i. Song v., Clarke, p. 140,—

“ Is Henry dead ? alas ! and do I live
To sing a screech-owl’s note that he is dead ?
If any one a fitter theme [*threne*, I conjecture] can give,
Come give it now, or never to be read.
But let him see it do of horror taste,
Anguish, *destruction* ;” &c.

Distraction.

Ib., *ad fin.*,—“ Why but hear you ”—and Troilus’s reply. This is the proper place for these two speeches ; for without them the speech [read *scene*.—*Ed.*] ends abruptly : and, on the other hand, the concluding lines of Troilus’s speech, v. 10,—

¹⁰ So the folio, which it is rather odd Walker did not observe. On the other hand, Mr. Knight reads *destruction* with the quarto, no doubt through negligence.—*Ed.*

“ Strike a free march to Troy ; with comfort go ;
 Hope of revenge shall hide our inward woe ;”

are evidently the concluding lines of the play itself: the mind of the reader is fully satisfied, and anything additional sounds like an impertinence and obtrusion,—an extra note after the harmony is completed. Besides, after what had passed, is it conceivable that Pandarus's disgrace should have been put off to the end of the play? Pandarus's epilogue must, therefore, be an interpolation. (Since I wrote this, I have discovered that Steevens also thought that the play ended here.) Perhaps the words from *A goodly medicine* to *painted cloths*, ought to be added to the end of v. 3. Troilus strikes Pandarus, or pushes him violently from him.—May not the *brothel-lackey* of the third folio be the true reading? ¹¹—I suspect, also, that the couplet at the end of iii. 2,—

“ And Cupid grant all tongue-tied maidens here,
 Bed, chamber, Pandar to provide this gear !”

is interpolated. Could *Shakespeare* have written it? Besides, the preceding *Away* seems a natural conclusion of the scene, and in *Shakespeare's* manner.

5, near the end,—

“ So, so, we draw together.”

Meaning, I imagine, that Ajax and Diomedes were in pursuit of the same object.

¹¹ If so, however, it was, I suspect, a lucky blunder of the compositor's, for at the close of v. 3, the third folio, like the first and second, reads *brother*; and in v. 11, where the first folio has “broker, lackie,” the second, “brother, lucky,” and the third, “brothel, lucky,” the retention of the comma shows that *brothel* was not a correction, but a misprint for *brother*. The hyphen is due to Theobald.—*Ed.*

6,—“*Enter one in sumptuous armour.*” &c. Compare the incident by which Camilla’s death is occasioned in Virgil, *Æn.* xi. 768—804, and which was, perhaps, the original of that before us, whether Shakespeare or some former writer on the *modern* Trojan story was the borrower.

8,—“I am a bastard too ;” &c. Perhaps Shakespeare meant to remind us that Thersites was a human being, and not a mere monster of spleen, by hinting that the unfortunate circumstances of his life, operating on an evil will (as in the case of the bastard Edmund,—see Coleridge on King Lear, in the *Literary Remains*, vol. ii.), had first *set him against* the world ; and that a long indulgence of the malignant passions had at length made him a confirmed misanthrope, and disbeliever in goodness. Or is this too refined ? Note, too, “*bastard-instructed.*”

ii.,—

“Let him that will a screech-owl aye be call’d,
Go *in to* Troy, and say there, ‘Hector’s dead.’”

Why not *into* ?¹²

¹² And so, indeed, the quarto reads, and is followed by Theobald, Warburton, and Johnson. The majority of the editors follow the folios in reading *in to* ; why, is more than I can say.—*Ed.*

CORIOLANUS.

Note in Coriolanus and Titus Andronicus, fol., *graunt*, *enchaunt*, and the like, frequently.

i. 1. Write and arrange,—

“ ————— and affection common
Of the whole body. The belly answer’d,—

2 *Cit.*

Well, sir,

What answer made the belly ? ”

Ib.,—“ The former agents,”¹—*qu.*,—

Ib.,—“ the weal o’ th’ common ; ” compare κοινόν.

Ib.,—

“ Hang ye! Trust ye ? ”

Coleridge, Literary Remains, proposes, — “ Trust ye ? Hang ye ! ” Perhaps right. R. Brome, A Jovial Crew, Dodsley, vol. x. p. 280,—

“ But these fond fortune-tellers, that know nothing,
Aim to be thought more cunning than their master,
The ’foresaid devil, tho’ truly not so hurtful:
Yet, trust ’em! hang ’em. Wizards! old blind buzzards!
For once they hit, they miss a thousand times ; ” &c.

¹ From the doubt expressed here, Walker was, perhaps, hesitating about the meaning of *former*. We might, perhaps, compare “ *former ensign* ” in Julius Cæsar, v. 1 ; but there, I should say, Shakespeare wrote *foremost ensigns*, after North’s Plutarch. The attempts to defend *former* appear to me failures.—*Ed.*

Ib.,—

“ Five tribunes to defend their vulgar wisdoms,
Of their own choice : One’s Junius Brutus,
Sicinius Velutus, and I know not—’Sdeath !
The rabble should ” &c.

Perhaps we should write and point,—

“ ——— One’s Junius Brutus, *one*
Sicinius Velutus, and — I know not —
’Sdeath !
The rabble ” &c.

Ib. Should we not print (and so Warburton),—

“ The present wars devour him ! ”

4,—

“ If you ’ll stand fast, we ’ll beat them ” &c.

The structure of the verse shows that something is wrong :
the lines must have run somewhat on this wise,—

“ ——— we ’ll beat them to their wives, as they
Us to our trenches follow’d.” ²

As to the rest of the arrangement, *non liquet*.

² I cannot agree with Walker here. The received reading (*followed*) is a sophistication by the editor of the second folio. The first gives *followes*, which I suspect to be a mere misprint for *follow me*. I would, therefore, read and point,—

“ As they us to our trenches : follow me.”

For the accentuation, compare *Romeo and Juliet*, iv. 3,—“ No, nó ! this shall forbíd it.” The old stage direction (*Another Alarum, and Martius followes them to the gates and is shut in*) probably caused the error. The four words, *and is shut in*, belong to the next direction, *Enter the Gati*. What a cluster of blunders in the *authentic* edition !—Since writing the above, I have found that Mr. Collier proposes “ Follow *us*,” but the singular is requisite : see the context.—*Ed.*

7, *ad fin.* Arrange, *aurium judicio*,—

“ Fear not our care, sir.

Lart.

Hence;

And shut your gates upon 's. Our guider, come;
To th' Roman camp conduct us.”

The folio, too, has *vpon* 's.

9,—

“ ————— When steel grows
Soft as the parasite's silk, let him be made
An overture for the wars!”

Qu.,—

“ ————— When steel grows
Soft as the parasite's *silks*, let *them* be made
An overture for th' wars!”

Knight, too, has made the latter change, but with a different meaning and punctuation; Collier also reads *them*, as I learn from Dyce, Remarks, p. 64, where Dyce notices, and proves by examples, the frequency of the erratum *him* for 'em or *them*. *Overture* refers to *the parasite's silks*; let them, in lieu of mail, be made an overture (*clothing, covering*; compare *coverture*) for the wars! *Silk* for *silks* is the converse error of that which is noticed above (Art. xxxviii.), as so frequent in the folio. The omission of the final *s*, though not so common as the other, is not unfrequent in that edition. For instances, see the latter part of Art. xxxviii. Another instance of *him* for *them* occurs, I suspect, Hamlet, iv. 7,—

“ ————— Who brought them [the letters] ?

Messenger. Sailors, my lord, they say: I saw *them* not;
They were given me by Claudio; he receiv'd them
Of *him* that brought them.”

Vice versâ, Coriolanus, iv. 5,—

“ _____ If Jupiter
Should from yon cloud speak divine things, and say
‘’Tis true,’ I’d not believe *them* more than thee,
All noble Marcius.”³

9,—

“ _____ call him,
With all th’ applause and clamour of the host,
Caius Marcius Coriolanus.—
Bear the addition nobly ever!”

A catalectic line is a discord in Shakespeare. Arrange,—

“ Caius Marcius Coriolanus.—Bear
Th’ addition nobly ever!”

Ib.,—

“ _____ I, that now
Refus’d most princely gifts, am bound to beg
Of my lord general.

Com. Take it; ’tis yours.—What is ’t?

Cor. I sometime lay, here in Corioli,
At a poor man’s house: he us’d me kindly:
He cried to me;” &c.

Arrange, *metri gratia*,—

“ Take it; ’tis yours.—What is ’t?

Cor. I sometime lay,
Here in Corioli, in a poor man’s house;
He us’d me kindly:—
He cried to me;” &c.

³ In this arrangement I have followed Walker’s MS., though I doubt that it was intentional. The arrangement of the old copies is probably right, but has not a word, perhaps *cleaving*, dropped out before *cloud*?—*Ed.*

Or *possibly*, as the folio has *Take 't*,—

“ Of my lord general.

Com.

Take 't: 'tis yours.—What is 't?

Cor.

I sometime lay,
Here in Corioli,” &c.

But I have hardly any doubt that the former is the true arrangement.

10, *init.* Perhaps we should arrange,—

“ The town is ta'en.

1 *Sold.*

'Twill be deliver'd back

On good condition.

Aufid.

Condition!”

We may suppose Aufidius to *syllable* the hated word.

ii. 1,—

“ At some time when his soaring insolence
Shall *teach* the people.”

What can *teach* mean? Possibly *touch*, *i.e.*, annoy, provoke. *Reach* (which was suggested to me by *soaring*) seems still less unlikely.⁴

3,—“ Bid them wash their faces,” &c.—Playing upon Menenius's *wholesome manner*.

Ib.,—

“ ——— to my poor unworthy *notice* (!)
He mock'd us when he begg'd our voices.”

⁴ *Touch* is the reading of the Old Corrector; *reach* the conjecture of Theobald. The letters *r* and *t* are frequently confounded. In old books, particularly when the type is worn, they are so much alike as not to be readily distinguished.—*Ed.*

Notion. Note v. 5,—

“ ————— Your judgments, my grave lords,
Must give this cur the lie: and his own *notion*,
(Who wears my stripes imprest on him; that must bear
My beating to the grave;) shall join to thrust
The lie unto him.”

Does this mean, “his own knowledge or consciousness shall condemn him?”

Ib. We should arrange and write, perhaps,—

“ ————— bestow
Your sued-for tongues?

3 *Cit.* He's not confirm'd; we may
Deny him yet.

2 *Cit.* And will deny him; *I*
Will have five hundred voices of that sound.”

iv. 1,—

“ ————— Determine on some course
More than a wild *exposure* to each chance
That starts i' th' way before thee.”

So I am inclined to read with the folio (p. 20, col. 1), not *exposure*.

iv. 4,—

“ ————— Friends now fast sworn,
Whose double bosoms seem to wear one heart,
Whose hours, whose bed, whose meal, and exercise,
Are still together, who twin, as 'twere, in love
Inseparable,” &c.

Compare *Midsummer Night's Dream*,—

“ Is all the counsel that we two have shar'd,” &c.

As *You Like It*, i. 3,—

“ ————— we still have slept together,
Rose at an instant, learn'd, play'd, eat together;” &c.

Two Noble Kinsmen, i. 3,—

“ _____ I was acquainted
Once with a time, when I enjoy’d a playfellow ; ” &c.

5,—

“ And *scarr’d* the moon with splinters ; ” &c.

and Steevens’s note. The word meant is undoubtedly *scared*. *Scare* is frequently, if not uniformly, spelt *scarre* in the folio ; *e.g.*, Troilus and Cressida, near the end, last page, col. 1,—

“ Scarre Troy out of it selfe.”

Romeo and Juliet, v. 3, p. 79 (erratum for 77), col. 1;—

“ But then, a noyse did *scarre* me from the Tombe.”

And so 1 King Henry VI. i. 6, p. 100, col. 1,—

“ The Scar-Crow that affrights our Children so.”

6,—

“ _____ with no less confidence
Than boys pursuing summer *butterflies*,
Or butchers killing flies.”

Write, or at least pronounce, *butterflees*. Drayton, Muses’ Elysium, viii.,—

“ Of lilies shall the pillows be,
With down stuff of the *butterflee*.”

Nymphidia (I quote here from a note in the Variorum Shakespeare, vol. vi. p. 52, where the passage is cited with a different purpose),—

“ The seat, the soft wool of the bee,
The cover (gallantly to see)
The wing of a py’d *butterflee*,
I trow, ’t was simple trimming.”

Butterfly (as I am informed) is pronounced *butterflee* (*u* as *oo* in *took*) in Lancashire ; and so also, I doubt not, in

Yorkshire, as *fly* in that county is pronounced *flee*. I know not that the difference of spelling which the folio exhibits in the two words in the place of Coriolanus, *Butter-flies* and *Flyes*, indicates anything.

Ib. Arrange, perhaps,—

“Who is ’t can blame him? your enemies and his
Find something in him.

Men. We’ are all undone unless
The noble man have mercy.”

7,—

“ ————— yet he hath left undone
That, which shall break his neck, or hazard mine,
Whene’er we come to our account.

Lieu. Sir, I beseech you, think you he ’ll carry Rome? ”

Qu.,—

“ *When* we come t’ our account.

Lieu. Sir, I beseech you,
Think you he ’ll carry Rome? ”

Or, omitting *Sir*,—

“ Whene’er we come ” &c. ————— ’Beseech you,” &c.

v. 4,—

“ Ne’er through an arch so hurried the *blown* tide,
As the recomforted through [*th*’⁵] gates.”

Not, I imagine, *driven by wind*, but *swollen*; as Beaumont and Fletcher, *Queen of Corinth*, iii. 1,—

“ ————— my blown billows must not
Strive ’gainst the shore, that should confine me, nor
Justle with rocks to break themselves to pieces.”

⁵ So the first folio.—In the passage quoted below, from the *Seasons*, *hilly* was altered to *inflated*, and *wintry* to *secret* in later editions.—*Ed.*

So “blown ambition,” King Lear, iv. 4, *ad fin.* “our blown sails,” Pericles v. 2. “something blown,” Antony and Cleopatra, near the end. (In the first edition of the Seasons, 1730, Winter, 143, we find,—

“————— Now the hilly wave
Straining they scale, and now impetuous shoot
Into the wintry chambers of the deep,
The full-blown Baltic thundering o’er their heads.”

This, being awkward, was afterwards altered to “*wintry* Baltic.” Collins, Ode to Liberty,—

“To the blown Baltic then, they say,
The wild waves found another way.”)

5. Arrange,—

“O Tullus,—

2 *Lord.* Thou hast done a deed, whereat
Valour will weep.”⁶

TITUS ANDRONICUS.

Authorship of the play.—A. i., and the greater part, or rather the whole of A. v., are the work of one writer, and that writer not Shakespeare. The Latinism both of the manner and the matter would be sufficient to prove this, did not the utter want of imagination in the author render all other arguments needless. The other three acts—with

⁶ The arrangement here proposed by Walker is, in fact, that which appears in all the folios, and in all the earlier modern editions, if I mistake not, down to Johnson’s inclusive.—*Ed.*

occasional exceptions, perhaps—bear the unmistakeable stamp of another and more poetical mind; yet, I feel all but certain that Shakespeare did not write a word of the play, except (possibly) one or two passages. To say nothing of the absence of his peculiar excellences, and the precipitous descent from Venus and Adonis, and Tarquin and Lucrece, to Titus Andronicus, I do not believe that he *would* have written on such a subject (and this, by the way, applies as well to the first scene of Pericles, and the brothel scenes of A. iv); still less that *he* could have revelled, with such evident zest, in details of outrage and unnatural cruelty.—Perhaps the last scene of A. iv. was written by the author of Acts i. and v.

i. 1,—

“That so the shadows be not unappeas’d.”

Not the shadows of the slain Andronici, but *the shadows* in a general sense, *umbræ*, *Manes*, τὰ κάτω, the powers beneath. *Ib.*—*Tamora* in Titus Andronicus. *Tamyra*, the mistress of Bussy d’Ambois, is also named from *Tomyris*. One of her waiting-women, *Pero*, is so called from an Homeric heroine, Odyss. xi. 287. She is associated with *Charlotte* and *Annabel*, as *Hero* is with *Beatrice*, *Benedick*, &c. *Laertes* with *Hamlet* and *Osric*; nay, *Earine* with *Robin Hood*, *Marian*, and *Amie*, in Jonson’s *Sad Shepherd*. This must have been design. So in Chapman’s comedy, *Monsieur d’Olive*, one of the female characters is *Euryone*. (*Eurione* is also a personage in Chamberlayne’s *Love’s Victory*.) So in Massinger’s *Picture* we have *Eubulus* and *Acanthe* in company with *Ferdinand*, *Mathias*, *Ubaldo*, *Ricardo*.

Ib.—*Alarbus*, Tamora’s son. Dubartas, i. i., p. 3, col. 1,—

“ The wandring Tartars, the Antarticks wilde,
Th’ *Alarbies* fierce, the Scythians fell ;” &c.

Unde ? ii. ii. iii. p. 129, col. 1,—

“ I speak not here of those Alarbian rovers,
Numidian shepherds, or Tartarian drovers,” &c.

Ib.,—

“ To quit *the* bloody wrongs upon her foes.”

For *the* read *her*, or perhaps *these*.

Ib. Of course [and so the Old Corrector.—*Ed.*],—

“ And set *abroach* new business for you all.”

Ib.,—

“ *Marcus*. Titus, thou shalt obtain and ask the empery.

(Perhaps,—

“ Titus,
Thou shalt ” &c.)

Sat. Proud and ambitious tribune, canst thou tell ? ”

Is not Marcus’s a broken speech ? He is going to add “ for Saturninus,” when he is interrupted by Saturninus himself. See context.—“ Obtain and ask ” is meant for a Latino-poetical ὑστερον πρότερον. The author of this first act, and of the other parts, evidently aims at the classical.

Ib. We should read, I think (S. V., Art. xxvi.),—

“ Now, madam, y’ are prisoner to an emperor.”

Ib.,—

“ *Suum cuique* is our Roman justice.”

(Fol., *cuiquam*.) Pronounce *cuique*. *Cui* and *huic*—which in ancient Latin poetry (with the exception of Seneca, *e.g.*, Tro. 855,—

“ Quolibet tristis miseras procella
Mittat, et donet cuicunque terræ.”)

are found only, I believe, in the early and very late writers—were in the schools of Shakespeare’s time pronounced as dissyllables, as they are still, perhaps, in some of the Scotch ones ; and were supposed to be admissible in Latin verse composed after the Augustan models. See, for instance, Casimir Sarbievius.

Ib.,—

“ I ’ll trust, by leisure, him that mocks me once.”

I suspect that he had in view *Il. ix. 344*,—

“ νῦν δ’ ἐπεὶ ἐκ χειρῶν γέρας εἴλετο, καὶ μ’ ἀπάτησέν,
Μή μεν πειράσθω εὖ εἰδότος· οὐ δέ με πείσει.

Ἑκ γὰρ δὴ μ’ ἀπάτησε καὶ ἤλιτεν· οὐ δ’ ἂν ἔτ’ αὖτις
Εξαπάφοιτ’ ἐπέεσσιν· ἄλις δὲ οἱ.”

Ib.,—

“ He is not with himself ;”

(so read),—*Non est penes seipsum, apud seipsum.* In like manner, *ib.*,—

“ ————— The Gods of Rome forbend,
I should be author to dishonour you ! ”

the Latin use of *auctor* ; and *v. 2*, near the beginning,—

“ That so my sad *decrees* may fly away ;”

my resolutions ; decreta, quæ decrevi.

Ib.,—

“ Is she not then beholding to the man
That brought her for this high good turn so far ?
Yes ; and will nobly him remunerate.”

Surely this last line belongs to Marcus.

ii. 1,—

“What, man! more water glideth by the mill
Than wots the miller of; and easy ’tis
Of a cut loaf to steal a shive, we know.”

Steevens says, that in both these instances Demetrius is indebted to Scotch proverbs. Had he looked into Ray, he would have found (ed. 4, pp. 136, 48) that they were both English, and the former of them Italian also. *Hæc de minimis.*

3,—

“Accompanied with a barbarous Moor.”

“Accompanied” is wrong. I imagine, “Acc. *but*¹ with” &c.

Ib.,—

“Revenge it, as you love your mother’s life,
Or be ye not from henceforth call’d my children.”

The *from* is not in the folio. Perhaps *ye* also ought to be expunged. [And so Capell.—*Ed.*]

iii. 1,—

“Had I but seen thy picture in this plight
It would have madded me: what shall I do,
Now I behold thy lively body so?”

Note this use of *lively*.

Ib.,—

“Which of your hands hath not defended Rome,
And rear’d aloft the bloody battleaxe,
Writing destruction on the enemy’s *castle*?”

¹ “The folio,” says Mr. Collier, “following the reading of the quarto 1611, omits *but*, found in the quarto 1600.” This is the way in which those limping verses have been formed, which, according to some critics, are part of Shakespeare’s metrical system.—*Ed.*

Papæ! Read *crest*, or rather, I think, *the enemies' crests*. (I thought also of *caske*, *i.e.*, *casque*; ² but this seems very unlikely.)

Ib.,—

“————— O how this villainy
Doth fat me with the very thoughts of it!”

Dekker, *Old Fortunatus*, *Old English Drama*, 1831, p. 35,
“Proceed, good Shadow; this fats me.” P. 67,—“—thou
Shadow and I will fat ourselves to behold the transforma-
tion of these fools.” Jonson, *Every Man Out of his
Humour*, Gifford, vol. ii. p. 40,—

“O, here's a precious, dirty, damned rogue,
That fats himself with expectation
Of rotten weather, and unseason'd hours.”

Ib.,—

“If any power pities *wretched* tears,
To that I call.”

“*Wretches'* tears.”

Ib.,—

“*Rend* off thy silver hair.”

Edd. quædam male *rent*, which is merely an old spelling
for *rend*.

² Walker seems not to have been aware that Theobald had conjectured *casque*. Grose says, “The *castle* was, perhaps, a figurative name for a close headpiece, deduced from its inclosing and defending the head, as a castle did the whole body; or a corruption from the old French word *casquetel*, a small and light helmet.” This dubious assertion of a modern writer, *who quotes no authority for his opinion*, is the only support yet discovered for *castle* in the sense of *helmet*. *Casquetel*, I suspect, is *maris expers*. Cotgrave has only *casque* and *casquet*.—Ed.

2,—

“ She says, she drinks no other drink but tears,
Brew’d with her sorrows, *mesh’d* upon her cheeks.”

Mash’d, of course. Othello, ii. 3, the folio reverses the error (p. 321, col. 2, near the bottom),—

“ And out of her owne goodnesse make the Net,
That shall en-mash them all.”

Ib., towards the end,—

“ And buz lamenting *doings* in the air.”

Wrong. *Qu.*, as some have it, *dolings*.

iv. 1,—

“ For I have heard my grandsire say full oft,” &c.

This, and the repetition of the name Lucius in Titus’s speech preceding, make me suspect that the words, “ See, Lucius,” begin a speech of Marcus’s.

Ib., *ad fin.* We must point,—

“ Revenge, the heavens, for old Andronicus! ”

as, *e.g.*, King Lear, i. 1,—

“ The jewels of our father, with wash’d eyes
Cordelia leaves you.”

Or else we must read,—

“ Revenge, ye heavens,” &c.

2. Arrange, rather,—

“ Well, God give her good rest! what hath he sent her?

Nurse. A devil.

Aaron. Why, then she is the devil’s dam;
A joyful issue!”

3,—

“*Kinsmen*, his sorrows are past remedy.”

“*Kinsman*,” surely ; see context. In *As You Like It*, i. 2, “there is such odds in the *men* ;” the folio has *man* (and so Knight), *Timon of Athens*, iv. 3,—

“————— I never [ne’er] had honest *man*
About me, I ; all that I kept were knaves,
To serve in meat to villains.”

Men, I rather think.

4,—

“*Arm*, my lords ; Rome never had more cause.”

“*Arm, arm*,” &c. (See Art. lxxix.) This has been already corrected, though Knight restores the old reading.

v. 1,—

“What ! canst thou say all this, and never blush ?

Aaron. Ay, like a black dog, as the saying is.”

To Ray’s *Proverbs*, p. 218 [ed. 4, 1768], quoted by Reed, *Var.*, vol. xxi. p. 360, *in loc.*, add *Withals*, *Adagia*, p. 557.

“*Faciem perfricuit*. Hee blusheth like a blacke dogge, he hath a brazen face.” But the form in which I have always met with it in modern books or in conversation, is, “I blushed like a *blue* dog ;” or, at full, “like a blue dog in a dark entry.” I give the last four words on the authority of an old lady, though I have also seen them in print.—Captain Marryatt, *Jacob Faithful*, ed. 3, vol. ii. p. 56,—“We—arrived at the Green Man public-house,” &c.—“I wonder where green men are to be found ?” observed Tom, laughing ; “I suppose they live in the same country with the *blue* dogs my father speaks about sometimes.” Swift, *Polite Conversation*, Dialogue i., *Works*, ed. 1784, vol. viii.

p. 280,—“*Colonel*. Fie, my Lord, you’ll make Mrs. Betty blush. *Lady Smart*. Blush! ay, blush like a *blue* dog.”

2, point and read as follows, or nearly so,—

“And then I’ll come, and be thy waggoner,
And whirl along with thee about the *globe*;
Provide two proper palfreys, black as jet,
[expunging *thee*, not *two*;
To hale thy vengeful waggon swift away,
And find out *murderers* in their guilty caves;” &c.

For, I think, that Andronicus means, “I *will* provide thee” &c.

Ib.,—

“And cleave to no revenge but Lucius.”

Surely, *Lucius*’.

3, *init.*, perhaps,—

“Since, uncle Marcus, ’tis my father’s mind,” &c.

ROMEO AND JULIET.

i. 1,—

“Say—better; here comes one of my master’s kinsmen.”

Should not these words be spoken aside?

“*Montague*. Thou villain Capulet!—Hold me not, *let me go*.

La Mon. Thou shall not stir one foot to seek a foe.”

Let go?

2, *init.* Possibly,—

“ Montague’s bound as well as I, alike
In penalty ; and ’t is not hard, I think,” &c.

Ib., near the end,—

“ But in those crystal scales, let there be weigh’d
Your lady’s love against some other maid,” &c.

(Read “ Your *lady-love* ”; see Art. xxxviii. This has also occurred as a conjecture to Dyce ;¹ Remarks, p. 169.) The folio, and, *teste* Malone, all the other old copies read “ *that* crystal scales.” It was Rowe (as I gather from the Var.) who made the alteration. We might, indeed, read “ that *c. scale* ”; but this would contradict the meaning ; and Dyce says, *ut supra* (and he is not likely to be mistaken), that *scales* was frequently employed as a singular noun by Shakespeare’s contemporaries. *Scales* is one of a number of substantives which were then used in the same manner ; *arms* (in the sense of *armorial bearings*), *lists* (the place of combat so called), *stocks* (τὸ ξύλον), *shambles*, *breeches*, *colours*, &c.

4, near the beginning,—

“ I am too sore *enpierced* with his shaft,” &c.

This is merely an erratum of the folio (and I suppose also of the other old copies) for *empierced*. Drayton, *Moses*, B. i. ed. 1630, p. 139,—

¹ Mr. Dyce has since declared in favour of the old reading. I must confess, that to me the latter seems somewhat in the style of the Old Corrector, who, in one of his unluckiest moments, gave us (*Taming of the Shrew*, i. 1),—

“ ———— sweet beauty, ————
Such as the daughter of Agenor’s race.”

Ed.

“ ——— those secret and impiercing flames,
Nurs'd in fresh youth, and gotten in desires.”

Spenser, Colin Clout, l. 430,—

“ Full sweetly tempred is that Muse of his,
That can empierce a prince's mighty heart.”

Thus, in the Hamlet of 1603, C, p. 2, “ My necessities
are *inbarkt*.”

Ib. Read, I imagine,—

“ ————— we'll draw thee from the mire
Of this sir-reverence, love.”

Ib.,—

“ ————— a round little worm,
Prick'd from the lazy finger of a maid.”

Beaumont and Fletcher, Woman-Hater, iii. 1, Moxon,
vol. ii. p. 437, l. ult. Gondarino says to Oriana,—

“ Keep thy hands in thy muff, and warm the idle
Worms in thy fingers' ends.”

ii. 1,—

“ Come, he hath hid himself among these trees
To be consorted with the humorous right.”

Jonson, Cynthia's Revels, i. 1. Gifford, vol. ii. p. 237,—

“ The humorous air shall mix her solemn tunes
With thy sad words.”

Gifford,—“ Humorous here means moist, flaccid from
humidity, flexible, &c.”

2,—

“ ————— nor any other part
Belonging to a man. O, be some other name!”

Qu.,—"Longing t' a man." Steevens also suggests, "Longing to man." In the folio a little below, we have *behaviour* for *'haviour*. This part, however, is particularly incorrect in that edition. The substitution of the full or longer form of a word for the abridged or shorter one, is, I think, a not unfrequent error in the folio.

3,—

"God pardon sin! wast thou with Rosaline?"

So in a similar case, Fletcher, Faithful Shepherdess, v. 1, near the end, the Priest says, "God pardon sin!"

Here, however, as a Pagan is speaking, I cannot help thinking that Fletcher wrote, "*Gods* pardon sin!" And so in Pericles, v. 1,—

"——— O, sir! a courtesy,
Which if we should deny, the most just *God*
For every graff would send a caterpillar,
And so inflict our province;"

certainly *gods*.² (For *inflict* read with Dyce *afflict*). Beaumont and Fletcher, Cupid's Revenge, v. 1, l. 2 (noticed also Art. lxxi),—

"*God* bless my brother, wheresoe'er he is,
And I beseech *you* keep me from the bed
Of any naughty tyrant," &c.

Gods, I think; for the case of *Heaven* (Art. lxxi.) seems to be different altogether. So, too, read Titus Andronicus, iv. 1,—

² So, Mr. Dyce, in his recent edition. In the passage from Cupid's Revenge, we learn from Mr. Dyce's note, vol. ii. p. 435, that *gods*, which Walker gave from conjecture, is the reading of the old copies. Walker evidently takes *gods* in the vocative case, having underlined *you*.—*Ed.*

“ Write thou, good niece ; and here display at last
What *God* will have discover'd for revenge.”

Sidney, *Defence of Poesie*, p. 505, l. 40, speaks of the virtuous conduct of Æneas, “ in obeying Gods Commandement to leave Dido,” &c. This, I imagine (though I speak with some hesitation), means *Gods*’, not *God’s*.

4,—“ I desire some *confidence* with you.” The Nurse, I imagine, means to say *conference*. So Mistress Quickly, *Merry Wives of Windsor*, i. near the end,—“ and I will tell your worship more of the wart the next time we have confidence.” And Dogberry, *Much Ado* &c. iii. 5, *init.*,—“ Marry, sir, I would have some confidence with you, that decerns you nearly.” *Vice versâ*, in Shirley, *Love Tricks*, v. near the end, Jenkin, the Welshman, says,—“ ——well, Jenkin were even best make shurneys back into her own countreys, and never put credits or conferences in any womans in the whole urld.”—*Ib.*,—She will *indite* him to some supper.” Is this in imitation of the nurse’s *confidence* ? ³

Ib.,—“ I am none of his *skains-mates*.” Fol. without the hyphen, *skaines mates*.⁴ Read “ *scurvy mates* ; ” see context. Scurvy, in the old plays, is written indiscriminately with an *sc* or an *sk*, a *y* or an *ie* ; see this very passage. *Skurvie* might easily be mistaken for *skaines*, by an eye like that of the printer ; perhaps, too, the intrusive final *s* (*Art.*

³ Mr. Dyce has the same remark in his recent edition.—*Ed.*

⁴ Mr. Staunton has lately made an ingenious attempt to explain this word. See his edition.—*Ed.*

xxxviii.) may have crept in here; though there is no need of calling in its assistance.

iii. 1,—

“ This gentleman, —————
My very friend, hath got his mortal hurt
In my behalf; my reputation stain’d
With Tybalt’s slander,” &c.

Perhaps, “ my *reputation*’s stain’d,” &c.

Ib.,—

“ *My blood* for your rude brawls doth lie a-bleeding.”

i.e., my kinsman; *sanguis meus*.

2,—

“ Spread thy close curtain, love-performing night,
That *runaway*’s eyes may wink,” &c.

Read *Cynthia*’s.⁵ *Cinthiaes*—*runawaies*. Possibly, indeed, the word may have been written by mistake without a capital, *cinthiaes*; as in *Taming of the Shrew*, ii. 1,—

“ My hangings all of Tyrian tapestry,”

the folio has *tirian* (though this sort of *σφάλμα* is rare); which would render the error more easy. A writer, in

⁵ Was Middleton thinking of this passage in writing *Blurt, Master Constable*, iii. 1, *ad fin.*,—

“ Blest night, wrap Cynthia in a sable sheet,
That fearful lovers may securely meet ” ?

Since writing the above, I have seen that Mr. Staunton has quoted the passage from Middleton, to show that the moon may be meant by *runaway*. My notion was and is, that Middleton read *Cynthia*’s in *Romeo and Juliet*, and framed his imitation accordingly.—*Ed.*

the Gentleman's Magazine, June, 1845, p. 581, proposes, "That *Luna's* eyes" &c., and adds, "We have in Pericles the very same expression,"—

"This by *the eye of Cynthia* hath she vow'd."

This latter passage might have led him to the true reading.

Ib.,—

"Wash they his wounds with tears?⁶ mine shall be spent,
When theirs are dry, for Romeo's banishment."

Point with folio,—“Wash—tears : mine” &c. *abluant*.

5, near the end,—

"Ancient damnation! O most *wicked* fiend!"

Almost as flat as "*deadly* murder," King Henry V. iii. 3.
Wither'd, I imagine; (scarcely *wrinkled*).

v. 3,—

"Come, bitter conduct! come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks *thy* sea-sick weary bark."

My surely. This play is exceedingly incorrect in the folio.
I know not what it is in the quartos. So Timon, iv. 3,
I would write and arrange,—

"Warr'st thou 'gainst Athens?"

Alc. Ay, Timon, and have cause.

Tim.

The gods confound them

All, in thy conquest; and thee after, when
Th' hast conquer'd!

Alc.

Why me, Timon?

⁶ The note of interrogation was introduced by Pope. Mr. Dyce and Mr. Staunton have recently restored the punctuation of the old copies.—*Ed.*

Surely *man*; and so Theobald.¹ On the other hand, iv. 3,—

“ _____ Consumptions sow
In hollow bones of *man*: strike *their* sharp shins,
And mar *their*¹ spurring.”

Read *men*. v. 1, the folio has, p. 95, col. 2, near the bottom,—“I, you are honest *man*,” for *men*.

Ib. Surely,—

“ _____ to shake off
My friend when he *most needs*² me.”

Ib.,—

“ _____ Sir, your jewel
Hath suffer'd under praise.

Jeweller. What, my lord, dispraise?

Timon. A mere satiety of commendations.”

The Jeweller understands Timon as saying *underpraise*.

Ib.,—

“ _____ believe 't, dear lord,
You mend the jewel by the wearing it.

Timon. Well mock'd.

Mer. No, my good lord;” &c.

Qu.,—

“ You mend the jewel by wearing it.

Timon.

Well mock'd.

Mer. No,” &c.

¹ And Mr. Dyce in his recent edition. See his note. In the quotation from iv. 3, I have followed Walker's MS. All editions read “*men's* spurring.” This cannot be right with either *man* or *men* in the line above. *Men's* originated in *men*, an intended correction of *man*, being inserted in a wrong place, and supplanting the second *their*.—*Ed.*

² So the third folio and most early editions for *must need*.—*Ed.*

2. Possibly Johnson is right,—
 “ Our betters play that game.”
-

Ib. (the metre is corrupt),—

“ It grieves me to see so many dip their meat
 In one man’s blood ; and all the madness is,
 He cheers them up *too*.”

To’t, I think.

Ib. Arrange,—

“ Flow this way ! a brave fellow !
 He keeps his tides well. Timon, these healths will make
 Thee, and thy state, look ill. Here’s that which is
 Too weak to be a sinner, honest water,
 Which ne’er left man i’ th’ mire : ” &c.

ii. 1, near the beginning,—

“ If I would sell my horse, and buy *twenty* more
 Better than he, why, give my horse to Timon,
 Ask nothing, give it him, it foals me, straight,
 And able horses.”

Ten in both places.³ “ 10 more ” was mistaken for “ 20 more.”

2. Certainly “ *date-broke* bonds,” not — *broken*.
-

Ib.,—

“ And your great flow of debts. My lov’d lord,” &c.

Qu. *Belov’d*.

³ So Theobald. Pope had previously altered *twenty* to ten — *Ed.*

Ib.,—

“ ————— yet now's a time.”

Warburton's explanation is the right one.

iii. 1,—“ O, may diseases ” &c. Possibly,—

“ When he is turn'd to poison?—O, may diseases
Only work *on't*; and, when he's sick to death,
Let not that part of nature,
Which my lord paid for, be of any power ” &c.

Or,—

“ O,
May disease only work upon't; and when
He's sick to death, let not that part of nature,” &c.

iii. 2. I could almost imagine Shakespeare had written,—
“ I should ne'er have denied his occasion *twice* [or perhaps *thrice*] so many talents; ” for this speech, as it stands, is inconsistent with a preceding one,⁴—“ —not long ago, one of his men was with the lord Lucullus, to borrow *so many* talents,”—indefinitely; unless indeed *so many*, in the earlier speech, refers to something that had been said in that part of the conversation, which preceded the opening of the scene.

Ib.,—

“ And yet (*O, see* the monstrousness of man,
When he looks out in an ungrateful shape!)
He does deny him, in respect of his,
What charitable men afford to beggars.”

⁴ No doubt; but I do not see how the insertion of *twice* or *thrice* removes the difficulty. How can we multiply an indefinite sum? Malone misapplied his knowledge in interpreting *so many* as he did. The same words, *three times occurring*, show that a definite sum was the subject of conversation, and it is clear, from this and the two preceding scenes, that that definite sum was *fifty talents*. The earlier editors saw this.—*Ed.*

For *O, see*, read perhaps *to see*. “He does deny him,” &c. —*i.e.*, “he denies him that which, when compared with his (Lucius’s) fortune, is as trifling as the alms which men give to beggars.”

3, near the beginning; certainly,—

“ ————— All these *three*⁵
Owe” &c.

Ib. One might arrange conjecturally,—

“ And does he send to me?—Three?—humph! it shows
But little love or judgment in him. *What!*
Must I be his last refuge? His friends, like
Physicians, give him over. Must I take
The cure upon me?”

But this play is singular among Shakespeare’s in the degree of its corruption. If *thrive* be not an interpolation, originating in some way or other from *give*, Johnson’s *thrice* is perhaps the best of the suggested emendations.

Ib., near the end,—

“ This was my lord’s *best* hope; now all are fled
Save *only the god’s*: Now his friends are dead:” &c.

Read, of course, *last*; see context; and *the gods only*.⁶

4. Arrange,—

“ ————— a prodigal course
Is like the sun’s [*i.e.*, *ending in decline*];
But not, like his, recoverable. I fear,” &c.

⁵⁻⁶. These two emendations have been attributed by Steevens to Hanmer, but they appear in the editions both of Pope and Theobald.—*Ed.*

Ib., near the end : folio,—

“ Lucius, Lucullus, and Sempronius Vllorxa : All,
Ile once more feast the Rascals.”

Possibly (I propose this merely as a forlorn hope),—

“ Lucius, Lucullus, and Sempronius,
Valerius, all :
I’ll once more” &c.

There is a Valerius in the Two Noble Kinsmen, i. 2, Shakespeare’s part of the play. See also Two Gentlemen of Verona, v. 2. I notice this merely to show that the name ran in his head.

5. Arrange,—

“ Your words have took such pains, as if they labour’d
To bring manslaughter into form, and set
Quarrelling upon the head of valour ; which
Indeed is valour misbegot, and came
Into the world, when sects and factions
Were newly born.
He’s truly valiant, that can wisely suffer” &c.

Ib. Write,—

“ And ne’er prefer his injuries to ’s heart.”

Ib.,—

“ To kill, I grant, is sin’s extremest gust ;
But in defence, *by mercy*, ’tis most just.”

i.e., *by your leave ; venia vestra dictum sit.*

Ib.,—

“ What’s that ?

Alc. Why, I say, my lords, h’as done fair service,” &c.

Fol. *Why say* &c. *Qu.*, *I say.*

Ib.,—

“How full of valour did he bear himself
In the last conflict, and made plenteous wounds!

2 *Sen.* He has made too much plenty with 'em.
He's a sworn rioter;” &c.

Perhaps,—

“He has made too much plenty with 'em *here*.”

Or,—

“————— plenty with 'em. He⁷
Is a sworn rioter;” &c.

6, fol., p. 89, col. 1,—“Gentlemen, our dinner will not recompence this long stay: Feast your eares with the Musicke awhile: If they will fare so harshly o' th' Trumpets sound: we shall too 't presently.” Vulg., “— awhile; if — on the trumpets' sound: we shall” &c. Read,— “— awhile, if they will fare so harshly. The trumpets sound: we shall” &c. See what follows.

Ib.,—“The rest of your *fees*, O gods,—the senators of Athens,” &c. What can *fees* mean? *Foes*, surely. [So Warburton.—*Ed.*]

Ib., stage directions in the Var. *Throws the Dishes at them, and drives them out.*⁸ Ought we not to substitute, *Pelts them with stones?* see l. ult. of the scene, and Var. notes; also the line,—

“Stay, I will lend thee money, borrow none:”

⁷ So Hanmer and Capell.—*Ed.*

⁸ This stage direction is of no authority, having been supplied by Rowe. The folios have none here.—*Ed.*

stones being more like money than dishes are. Immediately before we should, perhaps, arrange,—

“ Of man and beast the infinite malady
 Crust you quite o'er!
 What ; dost thou go ? soft, take thy physic first ;—
 Thou too, —and thou :—
 Stay,” &c.

For *maladie* read *maladies*. Infinite, *i.e.*, *innumerable* ut sæpe.

iv. 2, l. 5 ; perhaps we should write and arrange,

“ I am as poor as you.

1 *Serv.*

Such a house broke ! so noble

A master fallen ! All gone ! and not one friend
 To take his fortune by the arm, and go
 Along with him ! ”

Ib.,—

“ Wherever we shall meet, for Timon's sake
 Let's yet be fellows.”

There is an interesting commentary on this in Harrington, Notes subjoined to B. xix. of Ariosto, p. 151,—“ In the first staff (*stanza*) of this Canto, is an excellent moral of the proof of friends, which my father many years since did translate, almost word for word as I have set it down, applying it to his master, the worthy Lord Admiral Seymour ; &c.—He applied it to that noble peer (very aptly) divers ways ; both for his life, and for his death, but specially (which I count worth the noting) for his servants, who loved him so dearly, that even in remembrance of his honourable kindness, they loved one another exceedingly : and my father, I remember, but a week before he died, which was in the year 1582, wrote with his own

hand the names of those were then living of the old Admiralty (so he called them that had been my Lord's men) and there were then thirty-four of them living, of which many were knights, and men of more reverence than himself, and some were but mean men, as armourers, artificers, keepers, and farmers; and yet the memory of his service was such a bond among them all of kindness, as the best of them disdained not the poorest, and the meaner had recourse to the greatest for their countenance and aid in their honest causes: and many of them are even now living, and yet it wants little of forty years since that noble man was put to death."

Ib.,—

"Who'd be so mock'd with glory?" &c.

What does *compounds* mean? Perhaps the rhyme is continued,—

"Who'd be so mock'd with glory? or to live
But in a dream of friendship? []
To have his pomp, and *all state comprehends*⁹
But only painted, like his varnish'd friends?

or the like.

3,—

"——— Twinn'd brothers of one womb,
Whose procreation, residence and birth,
Scarce is *dividant*."

Dividant for *divided*, apparently. Compare *credent* for *credible*, Winter's Tale, i. 2,—

"——— Then 'tis very *credent*,
Thou may'st co-join with something."

⁹ So the Old Corrector, who also introduces other alterations.
—*Ea*.

Measure for Measure, iv. 4,—

“ For my authority bears a credent bulk,
That no particular scandal once can touch,
But it confounds the breather.”

Macbeth, v. 7, “ the *intrenchant* air,” *i.e.*, *not to be trenched*.
Note, too, Tarquin and Lucrece, St. cxlii.,—

“ And ever let his unrecalling crime
Have time to wail th’ abusing of his time.”

This, however, may *perhaps* be from *recal* used somewhat harshly in a reflective sense.

Ib., fol.’s erratum, p. 90, col. 2,—

“ It is the *Pastour* Lards, the Brothers sides.”

King Richard II. iii. 3, the fol. has, p. 36, col. 2,—

“ ————— and bedew
Her *Pastors* Grasse with faithfull English Blood.”

As You Like It, iii. 2, p. 197, col. 1,—“ — for there he fel
in loue. I haue heard him read many *Lectors* against it,”
&c. *Vice versâ*, All ’s Well &c., ii. 1, p. 236, col. 1,—

“ I am not an *Impostrue* ; ”

i.e., *Imposture*. King Richard II. iv. 1, p. 39, col. 2,—

“ Giue sorrow leaue awhile to *tuture* me
To this submission.”

Hamlet, iii. 2, p. 268, col 1,—

“ The violence of other Greefe or Joy,
Their owne *ennactors* [enactures] with themselues destroy.”

4, p. 271, col. 1,—

“ ————— Proclaime no shame,
When the compulsiue *Ardure* giues the charge.”

Sidney, Defence of Poesy, p. 496 [should be 498.—*Ed.*],

l. 43 ; “ — an *Architecture* : ” — can Sidney have written *Architector* or — *ter* ? ¹⁰

Ib. Arrange, —

“ Is this th’ Athenian minion, whom the world
Voic’d so regardfully ?

Tim. Art thou Timandra.

Timan. Yes.

Tim. Be a whore still !

They love thee not that use thee ; give them diseases,
Leaving with thee their lust.
Make use of thy salt hours,” &c.

Ib., —

“ ————— whom thy upward face
Hath to the marbled mansion *all* above
Never presented.”

Compare Cymbeline, v. 4, —

“ Peep through thy marbled mansion ; help ; ” &c.

Note, too, where Jupiter reascends, —

“ The marble pavement closes ; he is enter’d
His radiant roof.”

But what is the peculiar emphasis of *all* ? *All* would imply a reference to the immensity of the heavens, or to their surrounding the earth on every side ; as, for instance, in such a passage as the following, —

“ ————— the marbled mansion all above
Is hung with starry torches, making glad
Its range immeasurable.”

But it has no meaning in this place. Read, — “ the marbled *mansion-hall* above.”

¹⁰ Walker’s MS. has — *ture*, evidently a slip of the pen. The sixth and ninth editions of Sidney have the seeming sophistication “ *in Architecture*.” — *Ed.*

Ib.,—

“ _____ will these moss'd trees,
That have outliv'd the eagle, page thy heels,
And skip *when* thou point'st out? ”

Where?

Ib. Arrange nearly as follows,—

“ _____ To Athens, go,
Break open shops ; nothing can you steal, but thieves
Do lose it. Steal not less, for this I give you ;
And gold confound you howsoe'er (so fol.)! Amen ! ”

For *nothing*, perhaps *nought*.

Ib.,—

“ Away ! *what art thou?* ”

Flavius.

Have you forgot me, sir? ”

Perhaps, *what art?* *Ib.*, a little below,—

“ _____ I ne'er had honest *man*
About me, I ; all that I kept were knaves
To serve in meat to villains.”

Men, I rather think.

Ib. Arrange, if the text is correct,¹¹—

“ _____ I do proclaim
One honest man :—
Mistake me not,—but one ; no more, I pray,—
And he's a steward.”

Ib. “ Is not thy kindness ” &c. May not Shakespeare have written somewhat as follows,—

¹¹ In one point, at least, the text is incorrect. *No more, I pray*, can scarcely mean anything but *cease, I pray*; which would make nonsense here. Qu., say.—*Ed.*

“ Is not thy kindness subtle-covetous, [*so write,*]
 A usuring kindness, and as rich men deal
 Gifts *to catch gifts*, expecting in return
 Twenty for one ? ”

v. 2. Possibly Shakespeare wrote,—

“ ————— Commend me to them ;
 And tell them, that, to ease them of their griefs,
 Their fears ” &c. —————

 ————— doth sustain
 In life's uncertain voyage,—*say*, I will
 Some kindness do 'em ; I 'll teach 'em to prevent
 Wild Alcibiades' wrath.

2 *Sen.* I like this well ;
 He will return again.”

The arrangement of the lines, at any rate, must be nearly
 as I have adjusted them.

Ib., near the end,—

“ Lips, let *sour* words go by, and language end.”

Papæ ! *your*.

5. Tyrwhitt's emendation is, unquestionably, right,—

“ ————— yet rich conceit
 Taught thee to make vast Neptune weep for aye
 On thy low grave.—One fault's forgiven : Dead
 Is noble Timon ; ” &c.

No satisfactory explanation can be given of the words *on faults forgiven*. *On* for *one* is frequent in the folio. I have also noticed some instances of the converse, although I have not long directed my attention to that point. Antony and Cleopatra, i. 1, p. 340, col. 2,—“ *One* paine of punishment.” Cymbeline, v. 5, p. 396, col. 1,—“ *One*

speake to him ;” (“ *On*, speak to him.”) P. 397, col. 2,
—“ — two *one's* (*on's*, *of us*) are as good As I haue giuen
out him.” Coriolanus, ii. 2, p. 11, col. 1,—

“ He had rather venture all his Limbes for Honor,
Than *on ones* (*one on's*) Eares to heare it.”

i. 1, p. 1, col. 1,—“ — what Authority surfets *one*, would
releue vs.” i. 2, p. 3, col. 2,—“ What euer haue bin
thought *one* in this State,” &c. In the present instance,
the *On* at the beginning of the line may have facilitated
the error. Timon's injuries had been one of the two im-
pelling motives of Alcibiades's attack on Athens. v. 3,—

“ ————— this man was riding
From Alcibiades to Timon's cave,
With letters of entreaty, which imported
His fellowship i' th' cause against your city,
In part for his sake mov'd.”

And again, a little previous to the passage before us,—

“ Those enemies of Timon's, and mine own,
Whom you yourselves shall set out for reproof,
Fall, and no more.”

Hence it was natural and necessary, that, on receiving the
news of Timon's death, he should make some such ob-
servation as the present. It may be added, that, many of
the offenders being already removed by death,

(“ ————— nor are they living,
That were the motives that you first went out ;”)

Timon's death still further diminishes the number of vic-
tims required, and brings the catastrophe still nearer to
that repose—a “glooming” one in this case, it is true,
for none other was possible—with which Shakespeare

always concludes his dramas. The rhythm, too, is improved by the change.

Ib., near the end,—

“ ————— Bring me into your city,
And I will *use* the olive with my sword.”

I notice the following passages in connection with the above, though none of them seem to throw any light upon it. Ford, *Lady's Trial*, iv. 2 (3 surely),—

“ ————— Stand, Aurelio,
And justify thine accusation boldly ;
Spare me the needless *use* of my confession ;” &c.

See context ; as also v. 2,—

“ ————— the courtship's somewhat quick,
The match it seems agreed on ; do not, sister,
Reject the *use* of fate.”

Both the *uses*, surely, are wrong. I have elsewhere (*Art. xxvii.*) corrected Chapman, Bussy d'Ambois, *Old English Plays*, vol. iii. p. 237,—

“ ————— like burnish'd steel,
After long *use*, he shin'd,”

to

“ ————— like burnish'd steel,
After long *rust*, he shin'd.”

Dyce (*Remarks*, p. 19 *sqq.*) has observed, that “our early printers had a remarkable proneness to blunder in words commencing with the letter *v* ;” of which he gives several instances ; one of them being from the *Little French Lawyer*, i. 2, where the first folio reads,—

“ Would she make *rise* of 't so, I were most happy ;”
instead of the true reading, *use*, as the second folio gives it. In the passage of *Timon*, we should, I think, read,—

“ And I will *twine* the olive with my sword.”

Use occurs thirty-one lines above ; so that this, perhaps, belongs to the class of errors noticed in Art. xliii.

JULIUS CÆSAR.

Note that in Julius Cæsar, fol., *Antony* is printed as I have written it here ; in Antony and Cleopatra it is *Anthony*. These small matters may lead to something. The errata *Antonio*, *Octavio*, *Claudio*, *Cassio*, for *Antonius*, &c., all occur in the folio copy of Julius Cæsar and Antony and Cleopatra, though—with the exception of the first—very rarely. *Labio* and *Flavio*, v. 3, antepenult. (p. 129, col. 1), may be otherwise accounted for.

i. 1, Farmer's reading,—“ I meddle with no trade,—man's matters, nor woman's matters,” &c. Surely this is at least a step to the right reading.

2,—

“ When could they say, till now, that talk'd of Rome,
That her wide *walks* encompass but one man ? ”

Undoubtedly *walls*.¹ The error, probably, originated in *talk'd*.

Ib. Arrange, perhaps,—

“ Under these hard conditions, as this time
Is like to lay upon us.

¹ So Pope, Theobald, Warburton, Hanmer, Capell, and Johnson. No recent editor seems to have been aware of this, but Mr. Dyce. *Walls* is also found in the Old Corrector.—*Ed.*

Cassius.

I am glad,
That my weak words have struck but thus much show
Of fire from Brutus."

Ib. Surely,—“ Ay, if I be alive, and *my* mind hold.”
Your is absurd.

Ib.,—

“ He was quick *mettle* when he went to school.”
Nonsense. *Metal*. Compare the line preceding,—
“ What a *blunt* fellow is this grown to be !”

ii. 1,—

“ Like a phantasma.”
Chamberlayne, *Pharonnida*, *Retrosp.*, vol. i. p. 41,—
“ ————— I mock
My hopes with vain fantasmas.”

Ib.,—

“ For if thou *path*, thy native semblance on.”
Certainly *put*. *Path* occurs, indeed, in a different sense,
Drayton, *Epistle of Duke Humphrey*,—
“ *Pathing* young Henry’s unadvised ways,” &c.

Again, *Polyolbion*, ii. somewhat differently,—

“ Where from the neighbouring hills her passage Wey doth
path ;”

i.e., *tracks* her way. Nares quotes these two passages, in
v., as instances of the signification which he attributes to
the word in the place of Shakespeare ; the *Variorum* also
quotes one or both of them for the same purpose ; Collier
refers to Drayton, without any quotation. Yet it is quite
clear that neither of them is to the point.

Ib.,—

“ _____ And, upon my knees,
I *charm* you,” &c.

I think, *charge*. [So Pope and Hanmer.—*Ed.*]

Ib. “Lucius, who’s that knocks?” The metre requires,
—“who’s that *that* knocks?” The two *thats* sounded
less uncouth to our ancestors than they do to us, as is
evident from numerous passages.

2,—

“Cæsar shall forth: the things that *threaten’d* me
Ne’er look’d but on my back;” &c.

Qu., *threaten*; see context.

iii. 1. (According to Jonson,)—

“Cæsar did never wrong but with just cause.”

Is light thrown on this by 1 King Henry IV. i. 3?—

“He never did fall off, my sovereign liege,
But by the chance of war.”

So King Henry V. v. 2, if this is exactly in point,—“I
know no ways to mince it in love, but directly to say—I
love you.” Julius Cæsar, iv. 3,—

“A friend should bear his friend’s infirmities,
But Brutus makes mine greater than they are.

Bru. I do not till you practise them on me.”

Compare ii. 1, near the beginning,—

“ _____ and, for my part,
I know no personal cause to spurn at him,
But for the general.”

And, perhaps, 2 King Henry VI. iv. 7,—

“When have I aught exacted at your hands,
But to maintain the king, the realm and you?”

for exaction seems rather to be used here in the bad sense. (Does not Mr. Carlyle fall under Jonson's censure? Chartism,—“Rebel, without due and most due cause, is the ugliest of words; the first rebel was Satan.”)

Ib.,—

“————— How many ages hence
Shall this our lofty scene be acted *over*,” &c.

The flow requires *o'er*. *Over* for *o'er* is a frequent error in the folio.

Ib.,—

“A curse shall light upon the *limbs* of men.”

Wrong. Possibly *times*.

2. Write,—

“What private griefs they have, alas! I know not,
That made them *do't: they'* are wise and honourable.”

3,—

“And things unluckily charge my fantasy.”

Undoubtedly *unlucky*.

iv. 2. Arrange rather,—

“Give the word, ho! and stand.

Bru.

What now, Lucillius?

Is Cassius near?”

Ib.,—

“————— A word, Lucillius;
How he receiv'd you, let me be resolv'd.”

Is not this a modern-like inversion? *Qu.*,—

“————— A word, Lucillius,
How he receiv'd you; let me be resolv'd.”

And so in effect the folio, which has no stop after *Lucillius*, and a colon after *you*. The received reading reminds me of a similarly corrupt passage, Comedy of Errors, iv. 4, l. 4-7; here, however, it is the folio that is wrong, and Knight has erroneously displaced the common punctuation to restore the old one.

Ib., *ad fin.*, perhaps we should arrange,—

“ A little from this ground.

Bru.

Lucillius,

Do you the like;

And let no man come near our tent, till we

Have done our conference.

Let Lucius” &c.

3,—

“ There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune:
Omitted, all the voyage of their life
Is bound in shallows and in miseries.”

A like intermingling of the simile with the thing compared, occurs v. 3,—

“ ————— O setting sun!
As in thy red rays thou dost sink to-night,
So in his red blood Cassius’ day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come.”

Ib. Arrange, perhaps,—

“ It does, my boy: I trouble thee too much,
But thou art willing.

Luc.

’Tis my duty, sir.”

v. 1,—

“ Upon the right hand I; keep *thou* the left.”

You seems to be required. See context. *Qu.*

3,—

“ Mistrust of my success hath done this deed.

Messala. Mistrust of good success hath done this deed.”

Alluding to Cassius’s melancholy temperament; see Cæsar’s character of him, i. 2.

Ib.,—

“ His funerals shall not be in our camp,” &c.

So our old writers, *passim*; Lat., *funera*. Contention of the Houses, Part i. iii. (Knight), *ad fin.*,—

“ Go, take him hence, and see his funerals perform’d.”

Beaumont and Fletcher, *Island Princess*, v. 5, Moxon, vol. ii. p. 257, col. 2,—

“ ————— Friend,

Do me the honour of a soldier’s funerals,

The last fair Christian rite; see me i’ th’ ground,” &c.

Icon Basilike (I quote a quotation), — “ By exquisite methods of cunning and cruelty, I must be compelled first to follow the funerals of my honour, and then be destroyed.” Hence in the *Battle of Alcazar*, Dyce’s *Peele*, 2nd ed., p. 146, ult.,—

“ So to prepare the princes’ funerals; ”

(see the context;) where Dyce annotates thus, “ *i.e.*, the funerals of Abdilmelec and Sebastian; ” *qu.*, “ the *prince’s* funerals; ” *i.e.*, Sebastian’s. For the body of Abdilmelec would naturally be reserved for more solemn obsequies. In the passage of Julius Cæsar, however, I suspect that the reading *funeral* is right; the construction seems to require it. Both the forms were used.

Add the following, v. 1,—

“ The posture of your blows are yet unknown.”

Note Marmyon, Antiquary, v. 1, Dodsley, vol. x. p. 81, if there be no erratum,—“ The sweetness of your looks *encourage* me, that you will join pity with your beauty.”

MACBETH.

i. 2,—

“ Who, like a good and hardy soldier, fought

’Gainst my captivity : Hail, brave friend ! ”

One might suggest, “ Hail, *my* brave friend ! ” But a somewhat lesser alteration may suffice to restore the metre,—

“ Who, like a good and hardy soldier,

Fought against my captivity : Hail, brave friend ! ”

Or can anything be lost ?

Ib.,—

“ Shipwracking storms and direful thunders *break* ;

and Var. notes. Perhaps, *burst* would be better. (Or was the word *threat*?)

Ib.,

“ If I say sooth, I must report they were

As cannons overcharg’d with double cracks ;

So they

Doubly redoubled strokes upon the foe.”

Fol., in one line,—

“ So they doubly,” &c.

I suspect that *doubly* is an interpolation. (It reminds me of the wretched old Hamlet of 1603,—

“ Shee as my childe obediently obey’d me.

For here the Satyricall Satyre writes,
That olde men haue hollow eyes,” &c.

Chapman, Bussy d’Ambois, v. 1, Old English Plays, 1814,
vol. iii. p. 323,—

“ Where all these have been broken, they are kept,
In doing their justice there with any show
Of the like cruel cruelty : thine arms have lost
Their privilege in lust,” &c.)¹

Venus and Adonis, St. cxxxix.,—

“ And now she beats her heart, whereat it groans,
That all the neighbour-caves, as seeming troubled,
Make verbal repetition of her moans ;
Passion on passion deeply is redoubled.”

Does this mean that her groans were re-echoed from the depths of the forest? It seems possible that Shakespeare wrote *doubly*, as in the common reading of Macbeth.

3,—

“ Only to herald thee into his sight,
Not pay thee.”

Qu.,—

“ Only to herald thee *to’s* (or *in’s*) sight, not pay thee.”

ii. 3, “equivocates him in a sleep.” This is not more harsh to our ears than Love’s Labour’s Lost, v. 2, “smiles his cheek in years.”

¹ Note the following similar examples, for which, I presume, we may thank composers : King Henry V. iv., “great greatness.” Dumb Knight, ii. 1, Dodsley, vol. iv. p. 399, “our high height of bliss.” Shirley, Coronation, iv. 1, Gifford and Dyce, vol. iii. p. 509, l. 4, “great greatness ;” (here the metre demands the expulsion of *great*.) Ezekiel, xx. 47, “the flaming flame shall not be quenched ; Sept. οὐ σβεσθήσεται ἡ φλόξ ἡ ἐξαφθεῖσα.—Ed.

4. Arrange,—

“ ————— From hence to Inverness,
And bind us further to you.

. *Macb.* The rest is labour,
Which is not us'd for you.
I'll be ” &c.

5,—

“ ————— the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.”

Metaphysics are *magic*, as explained by the commentators;
Marlowe, *Faustus*, i. 1, Dyce, vol. ii. p. 8,—

“ These metaphysics of magicians,
And necromantic books, are heavenly.”

Ford, *Broken Heart*, i. 3, Moxon, p. 52, col. 2,—

“ The metaphysics are but speculations
Of the celestial bodies, or such accidents
As not mix'd perfectly, in th' air ingender'd,
Appear to us unnatural; that 's all.”

Sidney, *Defence of Poesy*, p. 494, l. 28,—“ And the metaphysic, though it be in the second and abstract notions, and therefore be counted *supernatural*, yet doth he, indeed, build upon the depth of nature.” “ *Ultra-natural* ” would be more accurate. Harrington, Notes subjoined to B. xxx., —“ Another reason of mad mens vnreasonable [*i.e.*, *irrational*] strength, is metaphisicall, or supernaturall, and that is when they are possessed with spirits, of which there are many examples.”

Ib.,—

“ That no compunctious visitings of nature
Shake my fell purpose, nor keep pace between
Th' effect and it! ”

Compare Miseries of Inforced Marriage, iv., Dodsley, vol. v. p. 65,—

“ These men, like fish, do swim within one stream,
Yet they ’d eat one another, making no conscience
To drink with them they ’d poison ; no offence
Betwixt their thoughts and actions has control,
But headlong run, like an unbias’d bowl.”

7,—

“ Vaulting ambition, which o’erleaps itself,
And falls on th’ other.—How now ? what news ? ”

Evidently, th’ other *side* ; and this adds one to the apparently numerous instances of omission in this play.

ii. 1. Arrange,—

“ I see thee yet in form as palpable
As that which now I draw. Thou marshall’st me
The way that I was going, and such an instrument
I was to use.
Mine eyes are made,” &c.

2. Point,—

“ As they had seen me, with these hangman’s hands,
Listening their fear : ² I could not say Amen,” &c.

3, near the beginning,—“ who committed treason enough
for God’s sake,” &c. This allusion to the times is certainly

² So in effect Rowe and Capell. Johnson’s edition is so strangely pointed just here, that nothing can be made of it. Strange to say, all the other editions, old and new, which I have consulted, put a full stop after *hands*, and connect “Listening their fear” with what follows.—*Ed.*

unlike Shakespeare. It strengthens Coleridge's hypothesis of the spuriousness of part of this soliloquy.

Ib. Arrange,—

“Look to the lady.

Mal. Why do we hold our tongues, that most may claim
This argument for ours?

Don. What should be spoken
Here, where our fate, hid in an augre-hole,
May rush and seize us?”

4,—

“And Duncan's horses (a thing most strange and certain),
Beauteous and swift, the minions of their race,” &c.

Read *horse*. Fairfax, B. vii. St. xxiii. *horse* is plural,—

“But still attentive was his longing ear,
If noise of *horse*,³ or noise of arms he hear.”

Dekker, Old Fortunatus,—

“One of your countrymen is come to court,
A lusty gallant brave in Cyprus isle,
With fifty barr'd *horses* prancing at his heels.”

Horse. (For *braue* read *borne*, ἀρχαϊκῶς pro *born*; for the prince of Cyprus replies immediately,—

“Born in the isle of Cyprus? what's his name?”

though the correction seems too obvious for notice.)

³ Shirley, Witty Fair One, iii. 5,—“fifty ploughs a-going, twenty *horse* in the stable,” &c. Chaucer, Seconde Book of Fame, ed. 1602, fol. 266, col. 2. Phaeton,—

“———— let the reynes gone
Of his *horse*, and *they* anone
Soon up to mount, and downe discende.”

Ed.

Fletcher, Demetrius and Enanthe, v. 4,—

“ h’ as bought vp all that e’re he found was like ye,
or any thing you haue lov’d, that he could purchase ;
old *horses* that your Grace has ridden blind, and founder’d,” &c

Horse surely ; otherwise the verse will stagger, even *B. et F. judicibus*.

iii. 1. Arrange, rather,—

“ Sirrah, a word with you :
Attend those men our pleasure.

Attendant.

They are, my lord,

Without the palace gate.”

Ib. Perhaps,—

“ ———— this I made good to you
In our last conference ; past in probation, how
You’ were borne in hand ; how crost ; the instruments,” &c.

expunging *with you* before *how you*.

2,—

“ Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave.”

Write “ Duncan ’s in ’s grave.

Ib. Arrange, perhaps,—

“ ———— nothing
Can touch him further.

Lady M.

Come on ; gentle my lord,

Sleek o’er your rugged looks ; be bright and jovial

Among [*ita fol.*] your guests to-night.

Macb.

So shall I, love ;

And so, I pray, be you : let your remembrance

Apply to Banquo ; present him eminence, both
With eye and tongue : unsafe the while, that we
Must lave," &c.⁴

3, Arrange and correct, perhaps,—

" Give us a light there, ho!

2 *Mur.* Then *it is* he? the rest, that are within
The note of expectation, already
Are *in* the court.

1 *Mur.* His horses go about."

Ib., ad fin. Arrange,—

" 3 *Mur.* There's but one down : the son is fled.

2 *Mur.* We' have lost.
Best half of our affair.

1 *Mur.* Well, let's away,
And say how much is done."

4,—

" ————— these flaws and starts,
Impostors to true fear," &c.

Two Noble Kinsmen, i. 3, " old Importment's bastard."

Ib.,—

" If trembling I inhabit (*qu.*) then, protest me
The baby of a girl ; "

i.e., a little girl's doll ; call me a mere puppet, a thing of
wood. For *baby* in the sense of *doll*, see Jonson's Bar-
tholomew Fair, passim. Sidney, Arcadia, B. iii. p. 267,

⁴ Walker, who, I believe, generally had one of Mr. Knight's editions before him, seems not to have been aware that the arrangement proposed is to be found both in Capell and Malone. I believe it to be Shakespeare's.—*Ed.*

l. 2,—“— and that we see, young babes think babies of wondrous excellency, and yet the babies are but babies.”
Astrophel and Stella, Fifth Song, p. 552,—

“Sweet babes must babies have, but shrewd girls must be beaten.”
(*Babe* was used only in the sense of *infant*; *baby* might mean either *infant* or *doll*.) So I suspect Ford, Love’s Sacrifice, iv. 2, towards the end,—

“————— ay, quoth the marquess,
Were not the Duke a baby, he would seek
Swift vengeance: for he knew it long ago.”

I have noticed it as late as Farquhar, or some other comic writer of that age.

Ib.,—

“————— can these things be,
And overcome us like a summer’s cloud,” &c.

Herrick, Hesperides, Clarke, vol. i. p. 72, xci. (I have corrected the punctuation, &c.),—

“So looks Anthea, when in bed she lies,
O’ercome, or half betray’d, by tiffanies,
Like to a twilight, or that simpering dawn,
That roses show, when misted o’er with lawn.”

Ib.,—

“When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine *are* blanch’d with fear.”

Fol., *is*; perhaps rightly.

Ib.,—

“————— they say, blood will have blood.”

Harrington, Notes subjoined to B. xxxvi. after speaking of

the Latin proverb, *Mortui non mordent*,—"— it is a better approved proverb in England, *Blood will have Blood*."

Ib. Arrange, if the text is correct,—

"I keep a servant fee'd.
I will to-morrow (and betimes I will)⁵
To th' weird sisters:
More shall they speak," &c.

iv. 1.,—

"——— Let me know:—
Why sinks that caldron?" &c.

Rather, point,— "Let me know"—&c.

Ib.,—

"——— *Ay*, now I see, 't is true."

Perhaps *nay* was more likely to slip out.⁶

2. Arrange, and point rather,—

"——— My pretty cousin,
Blessing upon you!

L. Macd. Father'd he is, and yet
He's fatherless.

Rosse. I am so much a fool ——
Should I stay longer, 't would be my disgrace,
And your discomfort.
I take my leave at once."

⁵ Is not the ordinary arrangement right, and should we not read,—

("And betimes *will I*) to the weird sisters" ? *Ed.*

⁶ *Ay* was inserted by Steevens, as *Nay* had been by Pope, *ob metrum*.—*Ed.*

v. 3, l. 5,—

“Till Birnam [*—nan*] wood remove to Dunsinane,
I cannot *taint* with fear.”

Is this correct English? Yet Shakespeare could scarcely have written *faint*. If *faint* is right, *f* may have been corrupted into *t* by the neighbourhood of the two other *t*'s.

Ib.,—

“Go, prick thy *face* and over-red thy *fear*.”
Note this for the broad pronunciation of *ea*.

7. Arrange rather, I think,—

“And break it to our hope.
I *will not* fight with thee.

Macd.

Then yield thee, coward,

And live” &c.

“With *thee*,” emphatically.

H A M L E T.

Hamlet in the folio is very incorrect; the latter part, especially, may vie in this respect with any portion (except one or two) of that edition.

On the question, whether the Queen in Hamlet was accessory to the King's murder, note the dumb show in the Murder of Gonzago; the conclusion especially is decisive in her favour,—“*The poisoner woos the Queen with gifts: she seems loath and unwilling awhile, but, in the end, accepts*

his love." Besides, was the Queen capable of such a crime? or would the Ghost have spoken of her as he does,—with such remains of tenderness, I mean,—if she had been an accomplice in his murder? l. 5, iii. 4,—

"O, step between her and her fighting soul!" &c.

Contrast the shade of Agamemnon, Odyss. xi. 427, *sqq.*

i. 1,—

"Thereto prick'd on by a most *emulate* pride."

So below. 5,—

"Ay, that incestuous, that *adulterate* beast."

Chapman, Conspiracy of Byron, Retrospect. vol. iv. p. 358,—

"——— misconstruction, that doth colour still
Licentiate justice, punishing good for ill."

See context.

Ib.,—

"——— Stay, illusion!
If thou hast any *sound*, or use of voice,
Speak to me."

Midsummer Night's Dream, iii. 2,—

"Thou art not by mine eye, Lysander, found;
Mine ear, I thank it, brought me to thy sound."

Beaumont and Fletcher, Humorous Lieutenant, iv. 8,—

"*Celia.* Can you be drowsy
When I call at your window?

.

Enter Demetrius.

Dem.

'Tis *Celia's* sound, sure!"

Ib.,—

"Shall I strike at it with my partizan?"

Hor. Do, if it will not stand.

Ber.

'Tis here.

Hor. 'Tis here.

Mar. 'Tis gone !

We do it wrong, being so majestic," &c. .

Perhaps we should arrange, to avoid the broken line, '*Tis gone*, which *here* seems to me irregular,—

" Shall I strike at it with my partizan ?

Hor. Do,

If 't will not stand.

Ber. 'Tis here.

Hor. 'Tis here.

Mar. 'Tis gone ! "

2,—

" Now follows, that you know, young Fortinbras,
Holding a weak supposal of our worth," &c.

Shakespeare can never have written anything so harsh and obscure as this ; at least if the meaning is, *νῦν δὲ ἔπεται τὸ ὑμᾶς εἰδέναι τὸν φ. ταῦτα καὶ ταῦτα τολμῆσαι*. Point,—

" Now follows that you know : Young Fortinbras," &c.

If indeed this correction has not been made already, as I think it has.

4,—

" And there assume some other horrible form,
Which might *deprive* your sovereignty of reason,
And *draw* you into madness ? "

Deprive, i.e., *depose reason from her throne in your mind* ; *deprive* being here synonymous with *depose*.¹ Ford, Broken Heart, iv. 2, Moxon, p. 65, col. 2,—

¹ According to Mr. Dyce, in his note to Maid in the Mill, iv. 3, line 8, "*deprives*" (in this passage of Hamlet) simply means "*takes away*." I have observed two examples of this use of the word in Tarquin and Lucrece ; one St. clxx,—

" 'Tis honour to deprive dishonour'd life " ;

“ ——— some angry minister of fate hath
Deposed the empress of her soul, her reason,
From its most proper throne.”

Draw is wrong. *Drive*?

5. Arrange,—

“ The serpent, that did sting thy father’s life,
Now wears his crown.

Ham. O my prophetic soul!
Mine uncle! ²

(Perhaps,—

“ Mine uncle!

Ghost. Ay;
Ay, that incestuous,” &c. See Art. lxxix.)

I’ ve sworn ’t.

Hor. My lord, my lord!

Mar. Lord Hamlet!

Hor. Heaven secure him!”

Ib. According to the common punctuation,—

“ Consent to swear.

Hor. Propose the oath, my lord.

the other St. ccli,—

“ That life was mine which thou hast here depriv’d.”

Add *Woman Kill’d with Kindness*, Dodsley, vol. vii. p. 261,—

“ Fear, hunger, sorrow, cold, all threat my death,
And join together to deprive my breath.”

Marston, Antonio and Mellida, Part i. iii. 1, *Old English Plays*,
vol. ii. p. 145,—

“ ——— Alas, what country rests,
What son, what comfort that she (*Fortune*) can deprive?”

Johnson understood the sense of the word, but gave no example
of it. Gifford misunderstood it.—*Ed.*

² In this arrangement Mr. Dyce and Walker agree.—*Ed.*

Ham. Never to speak of this that you have seen,
Swear by my sword."

The inversion is anti-Shakespearian. Point,—“Never
—— seen. Swear” &c. A little below,—

“Come hither, gentlemen,
And lay your hands again upon my sword:
Swear by my sword,
Never to speak of this that you have heard.”

Read, I think, with the folio,—

“Come hither, gentlemen,
And lay your hands again upon my sword,
Never to speak of this that you have heard:
Swear by my sword.”

The ghost’s “Swear by his sword”—if this, the reading of the quarto or quartos, be correct—is, as it were, an echo of Hamlet’s words. Near the end,—

“————— This not to do, swear,
So grace and mercy at your most need help you!”

Swear, in this place, is certainly wrong. Point, I think,—

“That you at such times seeing me, &c.
.
That you know aught of me:—this not to do,
So grace and mercy at your most need help you,
Swear.”

See the context. The folio omits *swear* after *do*.

Ib. Arrange and read,—

“A worthy *pioner*!”

(so spell, not *pioneer*; S. V., Art. xliii., especially pages 218—221.)

"Once more remove, good friends.

Hor.

By day and night,

But this is wondrous strange!

Ham.

And therefore, as

A stranger, give it welcome. There are more things
In heaven and earth, Horatio, than are dreamt of
In *our* philosophy."

At least so, I think, we should dispose the lines. *Our*
[with the folio.—*Ed.*], ὥς ἐμοί δοκεῖ, not *your* [with the
quartos.—*Ed.*]. See Art. xlvī.

ii. 1,—

"And with a look so piteous in purport," &c.

Pronounce *purpórt*, not *pitëous*.

2,—“O dear Ophelia, I am ill at *these* numbers; I have
not art to reckon my groans.”—*This* for the, *ut sæpe in*
ejusmodi sententiis. So, I think, in Bacon, Essay of
Suitors, *ad fin.*,—“There are no worse instruments than
these general contrivers of suits, for they are but a kind of
poison and infection to public proceedings.” See context.
Chapman, Il. xv., Taylor, vol. ii. p. 54,—

“—— well thou know'st, these greatest born, (*majores*
natu,) the Furies follow still.”

xvii. p. 106, antepenult.; see context,—

“———————— strange effects contended

In these immortal heaven-bred horse of great Æacides;”

for *these* does not seem likely to be an erratum for *those*
P. 123,—

“———————— these deep-breasted dames

Of Ilium and Dardania.”

Achilles is speaking.

Ib.,—"For the law of writ, and the liberty, these are the only men." So the folio (p. 263, col. 1), and one, if not all, of the other old copies.³ Read with "the modern editions" (Johnson's note *in loc.*) *wit. Writ for composition* is not English. It is as if we should say, *the laws of poem* for *the laws of poetry*; or talk of so and so being contrary to *the genius of ode*, meaning *the genius of lyrical composition*. The passages quoted by the Var. commentators are utterly irrelevant. The same erratum occurs, Julius Cæsar, iii. 2, folio, p. 122, col. 2,—

"For I haue neyther writ nor words, nor worth,
Action, nor Vtterance, nor the power of Speech,
To stirre mens Blood."

Ib.,—

"A roused vengeance sets him new a-work."

Qu., *Aroused*.

Ib., towards the end,—

"A dull and muddy-mettled rascal;"

i.e., *poor-spirited fellow*.

iii. 1. Arrange, *metri gratia*, if not also to the heightening of the effect,—

"Must give us pause.
There's the respect, that makes calamity
Of so long life.
For who" &c.

³ "Seneca cannot be too heavy, nor Plautus too light, for the law of Writ, and the Liberty. These are the only men." This is the reading and punctuation of the old copies, except the first quarto, which has,—

"Seneca cannot be too heauy, nor Plato too light:
For the law hath writ those are the only men."—*Ed.*

Ib.,—

“ ————— who would fardels bear,” &c.

Folio,—“ who would *these* f. b.” Perhaps right; *who* ’ld.⁴

Ib.,—“ with more offences at my *beck*, than ” &c. *Back*.⁵

4,—“ Now, this, overdone, or come tardy off, though it make the unskilful laugh,” &c. Read, “ come tardy *of*,” quasi “ come short of.”

Ib.,—“ Marry, this is miching mallecho ;” &c. Shirley, Gentleman of Venice, iii. 4, Gifford and Dyce, vol. v. p. 52,—

“ ————— Be humble,
Thou man of mallecho, or thou diest.

Mar.

I do sir.”

3,—

“ In the corrupted currents ⁶ of this world ;” &c.

⁴ This contraction of *who would* is not necessary for the metre. See S. V., Art. ix.—*Ed.*

⁵ So the Old Corrector, not meaning, I suppose, that Hamlet is *loaded with offences* ; that would require “ *on my back!* ” but that he is the leader and disposer of a whole host of offences.—*Ed.*

⁶ Recent editors generally have ‘*currents*’ in 1 King Henry IV., and *currents* in Hamlet ; in the former play, the folio and the quartos, I believe, have *current* ; in the latter the folio has *currants* ; the quartos, *currents*. In Beaumont and Fletcher, Beggar’s Bush, near the beginning, the first folio has the word at full length,—

“ ————— all the *occurrents* of my country.”

So, near the end of Hamlet, “ the *occurrents*, more and less.”—*Ed.*

Write '*currents*, as 1 King Henry IV. ii. 3. (Note, too, *occurrences*, King Henry V. v. Chorus,—

“ ————— and omit
All the occurrences, whatever chanc'd,
Till Harry's back-return again to France.”)

4,—
“ ————— Have you eyes?” &c.

Compare Cymbeline, i. 7,—“ What, are men mad?” &c.

Ib.,—
“ Your bedded hair, like life in excrements,
Starts up, and stands on end.”

Qu.,—“ Your bedded *hairs* *Start* up,” &c. King Lear, ii. 3, the converse variation occurs in the folio,—

“ ————— elf all my hair in knots;”

fol., *haires*; perhaps rightly. Yet we have in Spenser, F. Q., B. vi. C. xii. St. xv. (speaking of Pastorella),—

“ ————— having her snowy brest
As yet not laced, nor her golden *haire*
Into *their* comely tresses dewly drest.”

Is this a licence of Spenser's?

Ib.,—
“ For in the fatness of these pursy times,
Virtue itself of vice must pardon beg;
Yea, *curb* and woo, for leave to do him good.”

It would be better, for distinctness' sake, to write, with the folio, *courb*; as Cary does, Purg. x. l. 104, where he employs the word.

Ib.,—
“ Let the bloat king tempt you” &c.

Bloat is the past participle, *i.q.*, *bloated*; compare *waft*,

fret, rot, &c., noticed in Art. cxx., Jonson, *Masque of Augurs*, not far from the beginning,—“ — why you stink like so many bloat-herrings newly taken out of the chimney.”

iv. 1,—

“There’s matter in these sighs ; these profound heaves
You must translate,” &c.

Point,—

“There’s ——— sighs, these ——— heaves,
You must translate.”

i.e., “*which* you must translate.” Dyce too (*Remarks*, p. 217) has altered the punctuation, but I prefer the above.

3, *ult.*,—

“ ——— Till I know ’t is done,
Howe’er my haps, my joys will ne’er *begin*.”

Begun, certainly ; rhyme is demanded here. As to the rest, ἐπέχω.⁷

4,—

“Two thousand souls, and twenty thousand ducats,” &c.
Ten ?

5. I think, with the folio,—

“Larded with sweet flowers.”

⁷ “The quarto reading is, *will ne’er begin*, the folio, *were ne’er begun*. *Howe’er my haps* is common to both. *Hopes* is a futile reading ; not so Heath’s *Howe’er ’t may hap*. The quarto, 1603, gives at least sense and English :—

“There’s more in him than shallow eyes can see :
He once being dead, why then our state is free.”

Ib. “Indeed *la*, without an oath,” &c. So in the folio, rightly, I think.

7,—

“As by your safety, greatness, wisdom, all things else,
You mainly were stirr’d up.”

ἀμέτρως. I think we should expunge *greatness*. [So the folio.—*Ed.*]

We might indeed arrange,—

“As by
Your safety, greatness,” &c.

But this seems much too harsh.

Ib. Of course, with the folio,—

“*Would*, like the spring that turneth ” &c.

Ib.,—

“Know you the hand?

King. ‘Tis Hamlet’s character. ‘Naked,’—

And, in a postscript here,” &c.

The verse seems to require that *character* (*charáctēr*, as it is, frequently at least, accented in the old poets) should be pronounced *ch’racter*; as I suppose it to be in the following passages. Middleton, Prologue to the Roaring Girl,—

“————— she flies
With wings more lofty; thus her character lies—
Yet what need characters, when to give a guess
Is better than the person to express?”

First Part of Jeronimo, Dodsley, ed. 1825, vol. iii. p. 84,—

“Where I’ll set down, in characters on thy flesh,
Four precious lines,” &c.

Ib. Perhaps,—

“Will you be rul’d by me?”

Laer.

Ay, my *good* lord;” &c.

Ib., speech of the king,—

“Not that I think you did not love your father,” &c.

Here, as also in the passages beginning, “In the corrupted ‘currents of this world,” and, “There’s a divinity doth hedge a king,” Claudius, like the ghost, shows something of Hamlet’s philosophizing turn.

Ib. Read with the folio,—

“There with fantastic garlands did she *come*,” &c.

It may be remarked, by the way, that *there* and *where*, in the sense of *thither* and *whither*—of which they were abbreviations—were not so frequent in that age as they are now. When I speak of them as originating in *thither* and *whither*, I do not mean to include *there* and *where* as employed in the sense of ἐκεῖ and ποῦ, which I leave to the etymologists.

v. 1,—

“2 *Clo.* Nay, but hear you, goodman delver.”

Hence it would appear that the second clown is not a grave-digger.

Ib.,—

“Why, there thou say’st: And the more pity,” &c.

Surely,—“Why, there thou say’st *true*.”

Ib.,—

“Her obsequies have been as far enlarg’d
As we had warranty.”

Fol., *warrantis*, i.e., *warrantise*, as Sonnet cl.,—

“ Whence hast thou this becoming of things ill,
That in the very refuse of thy deeds
There is such strength and warrantise of skill,
That, in my mind, thy worst all best exceeds.”

Ib.,—

“ ————— O, treble *woe*,
Fall ten times treble, on that cursed head,” &c.

Fol., *woer*. *Woes*, I conjecture. (The folio has also *terrible* before *woer*, which alone would confute Knight's⁸ *treble*, i. 2).

Ib.—

“ Woo't weep? woo't fight? ”

Can any good reason be given, why we should write *woo't* or *woul't* here, and not elsewhere? ⁹

2,—

“ Does it not, thinks't thee [so, perhaps, we should read],
stand me now upon,” &c.

⁸ Mr. Knight, in his recent Stratford Shakespeare, has renounced this with several other absurdities of the first folio. It is whimsical enough, that the quartos, which in this line correctly read *treble* for the folio's *terrible*, in the very next line read *double* for the folio's correct *treble*. I mention this, that they may not be trusted too confidently for *woe* in preference to *woes*. The Old Corrector reads *treble woe*.—*Ed.*

⁹ *Woo't* is the reading of all the authentic old copies. Mr. Knight and Mr. Collier write *woul't*. But what is the meaning? Mr. Singer tells us that *woo't* or *woot'o*, in the northern counties, is the common contraction for *wouldst thou*; Mr. Halliwell, in his Dictionary, has, “WOOT. Will thee. West.” In the passage before us, the context requires *wilt*, and this, indeed, is the form that appears in the quarto 1603.—*Ed.*

Coriolanus, iii. 2,—

“ ————— it lies you on to speak
To the people; ” &c.

Antony and Cleopatra, ii. 1, *ad fin.*,

“ ————— it only stands
Our lives upon to use our strongest hands.”

Lilly, Mother Bombie, iii. 3, near the end,—“ I was about to crave your patience to depart, it stands me upon.”
To stand one in hand was also used. Chapman, Il. xvi., Taylor, vol. ii. p. 84,—

“ ————— now, friend, thy hands
Much duty owe to fight and arms; now for my love it stands
Thy heart in much hand to approve that war is harmful,” &c.

For *thinkst*, see S. V., Art. lvii. p. 281. Add to the examples there adduced Coriolanus, iii. 1, fol., p. 16, col. 2,—

“ ————— Sir, how *com'st* that you haue holpe
To make this rescue? ”

for *comes't*. So in the folio, *ist* for *is't*, *wilt* for *will't*.

Ib.,—

“ It will be short: the interim is mine,
And a man's life no more than to say one.”

Arrange and write, with the folio (p. 259 for 279, col. 2), except that the folio has *a man life's*¹⁰ for *a mans life*, and points differently, though without implying any difference in the sense,—

¹⁰ Walker was misled here by the reprint of the first folio, which has this error; the original has, “a mans life's,” confirming Walker's conjecture below. So, too, the subsequent folios, and the earlier editors, most of whom arrange as the folio. Mr. Dyce and Mr. Knight also read *man's life's*, but the Vulgate, the Var. 1821, and some recent editions, read, I know not why, “man's life.”—*Ed.*

“It will be short :

The interim's mine; and a man's life no more
Than to say one.”

(Or possibly, “a man's *life's* no more,” &c.) Herrick,
Hesperides, Clarke, vol. ii. p. 217, cccclxxxix. (Purga-
tory.)—

“In th' interim she desires
That your tears may cool her fires.”

Is this right, and was *intérim* the common pronunciation?
If so, we must write in Julius Cæsar, ii. 1,—

“————— all *th' interim* is
Like a phantasma,” &c.

Interim in Hamlet, like *quietus*, is printed in italics in the
folio.

Ib.,—

“————— I'll *count* his favours.”

Carew, Clarke, p. 113,—

“While Delphic priests, enlighten'd by their theme,
In amorous numbers *count* thy golden beam.”

Of course, *court*. [The erratum in Carew is found in
ed. 1640.—*Ed.*]

Ib.,—“Is 't not possible to understand in *another* tongue?”
Surely, with the critic in Var., “*a mother* tongue;” see
Bacon there quoted. *Ib.*,—“You will do 't, sir, *really*.”
Rarely (Theobald), of course.

Ib.,—“You are not ignorant of what excellence Laertes
is—. *Ham.* I dare not confess that, lest I should compare
with him in excellence; *but*, to know a man well, were to

know himself." Surely the sense requires *for*. (So Capell. —*Ed.*]

Ib.,—"I am constant to my purposes," &c. Note the double meaning.

Ib. Arrange, perhaps (partly from the folio), and read,—

"————— I' have done you wrong ; but pardon 't,
As *you're* a gentleman. This presence knows,
And you must needs have heard, how I am punish'd
With sore distraction. What I have done,
That might" &c.

Ib. Point,—

"So tell him ; with th' occurrents, more and less,
Which have solicited—the rest is silence."

Solicit, like many other words derived from the Latin,—as *religion* for *worship* or *service*, &c.,—had not yet lost its strict Latin meaning ; ¹¹ *e.g.*, *Macbeth*, iv. 3,—

"How he solicits heaven, himself best knows."

1 *King Henry VI.* v. 3,—

"Solicit Henry with her wondrous praise."

¹¹ The original signification of the Latin word seems to have been *to move*, and the various meanings attached to it by lexicographers are but modifications of this primary one. In the language of Shakespeare, Edward *solicited*, or *moved*, heaven by means known to himself ; Suffolk proposed to *solicit* or *move* Henry by speaking of the wonderful endowments of Margaret, and Hamlet, though his speech was cut short by death, seems to have been thinking of the events that had *solicited* or *moved* him to recommend Fortinbras as successor to the throne.—*Ed.*

KING LEAR.

i. 1,—

“ Sir, I do love you more that words can wield the matter.”

The folio omits *do* [which appears in the quartos.—*Ed.*]*Qu.*,—

“ Sir,

I love you more” &c.

S. V., Art. lii. Or possibly,—

“ Our eldest-born speak first.

Gon.

Sir, I do love you more

Than words can wield the matter;

Dearer than” &c.

S. V., Art. viii. But this, I think, sounds very harsh.

Ib.,—

“ ————— that little, seeming substance.”

Read *little-seeming*.*Ib.*,—“ It is no vicious blot, *murder*, nor foulness,” &c.

What has *murder* to do here? Read *umber*. *Vice versá*, in *Pericles*, iv. 6 (Art. lxxxix.). I have restored *murderer* for *number*. Jonson, *Cynthia's Revels*, v. 2, Gifford, vol. ii. p. 349,—“ There's ambre in the umber.” (See context.) Gifford's note,—“ There's ambergris in the dye. The gloves, I suppose, were of a brown colour.” Malone on “*umber'd* face,” *King Henry V.* iv. Chorus,—“ *Umb*er is a dark yellow earth, brought from Umbria in Italy, which, being mixed with water, produces such a dusky yellow

colour as the gleam of fire by night gives to the countenance. Our author's profession probably furnished him with this epithet; for, from an old manuscript play in my possession, entitled the *Telltale*, it appears that *umber* was used in the stage exhibitions of his time. In that piece, one of the marginal directions is,—‘He *umbers* her face.’”
In *Cymbeline*, i. 7,—

“ ————— the twinn’d stones
Upon the number’d beach,”

can Shakespeare have written *th’ enumber’d*, *i. q.*, *the umber’d*? I fear not; it seems intolerably harsh.

Ib.,—

“ The jewels of our father, with wash’d eyes
Cordelia leaves you.”

Compare for the construction, *Julius Cæsar*, v. 3,—

“ The last of all the Romans, fare thee well!”

Browne, *Brit. Past.* B. ii. Song ii. ed. *Clarke*, p. 205, if I construe right; addressing *Sydney*,—

“ The admired mirror, glory of our isle,
Thou far-far more than mortal man, whose style
Strikes more men dumb to hearken to thy song,
Than *Orpheus’* harp or *Tully’s* golden tongue.”

(Read, “Strikes *men more* dumb” &c., and two lines below, “For honour, *value*, virtue, excellence”; *valour*.) 3 *King Henry VI.* v. 5,—

“ Take that, the likeness of this railer here.”

Spenser, Sonnet prefixed to the *History of Scanderbeg*, *Todd*, vol. viii. p. 181,—

“ The scourge of Turkes, and plague of infidels,
Thy acts, O *Scanderbeg*, this volume tells.”

Romeo and Juliet, v. 3, is perhaps something like,—

“ ————— O give me thy hand,
One writ with me in sour misfortune’s book!”

4,—“ — there’s a great abatement of kindness appears as well in the general *dependants*,” &c. *Dependance?*

Ib. Arrange,—

“ I cannot be so partial, Goneril,
To the great love I bear you,—

Gon. ‘Pray you, content.—

What, Oswald, ho!—You, sir, more knave than fool,
After your master.”

ii. 2,—

“ Thou out of heaven’s benediction com’st
To the warm sun!”

This proverb occurs as late as Swift, *Polite Conversation*, Dialogue i. ed. 1784, vol. viii. p. 313, speaking of a woman who had married a fool,—“ Well, she’s got out of God’s blessing into the warm sun.”

Ib., near the end. We should point surely,—

“ ————— All weary and o’erwatch’d!
Take vantage, heavy eyes,” &c.

3, *ad fin.*, rhymes,—

“ ————— Poor Turlygood! poor Tom,
That’s something yet;—Edgar I nothing am.”

So King Richard II. v. 1, near the end, *short—heart*.
What extent of licence did Shakespeare allow himself in his rhymes?

4,—

“ That, sir, which serves and seeks for gain,
 And follows but for form,
 Will pack, when it begins to rain,
 And leave thee in the storm.”

What has the neuter *that* to do here? Note, too, *sir*—*thee*. Write, “ *That Sir*, which serves ” &c. The folio’s *That Sir, which* &c. may be either. The change, perhaps, was made by some one¹ who supposed that *which* after *sir*, was bad grammar.

Ib. Arrange,—

“ To fall and blast her pride!
 (Fol.,—‘To fall and *blister*.’ Possibly *blast her*.)

Reg. O the blest gods!—so will you wish on me,
 When the rash mood is on.

Lear. No, Regan,” &c.

Ib.,—

“ You heavens, give me that patience, patience I need!”

I would expunge the second *patience*; or perhaps adopt Ritson’s second suggestion,—

“ You heavens, give me patience!—*that* I need.”

iii. 2, l. 5,—“ vaunt-couriers.” Strachey, on Jonson’s *Sejanus*, Gifford’s *Jonson*, vol. i. p. cccxvii., “a vaunt-courring blow;” see context.

4,—“ Now a little fire in a *wild* field,” &c. Read *wide*; see context. And so the 1770 edition of *King Lear*, “col-

¹ This *some one* was the editor of the fourth folio. Modern editors vary. From Mr. Dyce’s punctuation, it is clear that he agrees with Walker.—*Ed.*

lated with the old and modern editions ;” with a note,—
 “All editions read *wild* ; but *wide* is better opposed to
little.” Two Noble Kinsmen, i. 5, Dirge,—

“And clamours through the *wild* air flying ;”

wide ; *wild* is in the manner of modern, not of Elizabethan
 poetry. Herrick, ed. Clarke, vol. i. p. 136, ccxxv. The
 Bubble,—

“To my revenge, and to her desperate fears,
 Fly, thou made bubble of my sighs and tears.

(i.e., ‘thou bubble made of my’ &c.)

In the *wild* air when thou hast roll’d about,

And, like a blazing planet, found her out ;

Stop, mount, pass by to take her eye,” &c.

Here *wild* is clearly out of place. Crashawe, Steps to the
 Temple, &c. Lines on Mr. Staninough’s death ; ed. 1670,
 p. 96,—

“————— thou
 Huge emptiness ! contract thy bulk, and shrink
 All thy *wild* circle to a point !”

Wide. Winter’s Tale, ii. 1,—

“Yet, for a greater confirmation,
 (For in an act of this importance, ’t were
 Most piteous to be wild,) I have despatch’d in post,
 To Delphos’ temple,” &c.

Wide ; i.e., “wide of the truth.” Two Gentlemen of
 Verona, ii. 7,—

“And so by many winding nooks he strays,
 With willing sport, to the wild ocean.”

I suspect *wide*.² Shirley, Epithalamium, Gifford and Dyce,
 vol. vi. p. 439. See context,—

² So, too, the Old Corrector. On such points however, old
 correctors, and old copies are of little weight ; the context is
 every thing.—*Ed.*

“ I could say more, but verse is tied ;
Wild joys in prose are best supplied.”

Wrong ; *wide*, I conjecture.

Wild has also usurped the place of *vilde* (the old spelling of *vile*), in several places of our old poets. Dyce, too, notices this, Remarks, p. 250, where he observes, that this misprint is “ one of the commonest in early books,” and subjoins four examples from Beaumont and Fletcher. Antony and Cleopatra, v. 2,—

“ Why should I stay——
Char. In this *wild* world ? ”

Wild would properly express the feelings of a Miranda, or a Desdemona, under a similar affliction ; but, for that very reason, it is out of place here. I find from Dyce (Remarks, p. 249—250) that Steevens proposed *vile* as a conjecture ; Dyce believes it (and rightly) to be indisputable. Voyage of the Wandering Knight, published about the end of the sixteenth century, Retrospect., vol. i. p. 257,—“ —a deepe dungeon of darkness, boyling with consuming fire, whence came a *wilde* vapour and stinking smoake of burning brimstone,” &c. *Vilde*.

7,—

“ ——— nor thy fierce sister
In his anointed flesh rash³ boarish fangs.

³ I have taken the liberty of heading the above note with the passage from Lear as it stands in the quartos (the folios read *stick* for *rash*) ; and placing it here. In Walker's manuscript, the quotation from Chapman is introduced thus,—“ Add on *to rash* (Dyce, Remarks, p. 229), if not noticed before.” Walker's excellent memory deceived him here, as he had not quoted the

(Dyce, Remarks, p. 229). Chapman, *Ib.*, v. p. 63 [old fol.],

“ ————— first Phegeus threw a javelin swift and large,
Whose head the king’s left shoulder took, but did no harm
at all :

Then rush’d he out a lance at him, that had no idle fall,
But in his breast stuck ’twixt the paps,” &c.

iv. 1,—

“ ————— Full oft ’t is seen,
Our *means* secure us ; and our mere defects
Prove our commodities.”

(Al.,—“ Our *mean* secures us.”) Palpably wrong. There can be no doubt that Johnson’s *maims*⁴ is the right read-

passage before, nor had, indeed, written any thing on the subject of the verb *to rash*.

Mr. Dyce’s note consists principally of the following quotation from Gifford ; Jonson’s Works, vol. ii. p. 153, note 1,—“ To *rash* (a verb which we have improvidently suffered to grow obsolete), is to strike obliquely with violence, as a wild boar does with his tusk. It is observable with what accuracy Shakspeare has corrected the old quarto of King Lear, which read,—

‘ ————— nor thy fierce sister

In his anointed flesh *rash* boarish fangs,’

for which he has properly given, ‘ *stick* boarish fangs.’ ” Gifford speaks of Shakspeare’s correcting the quarto, as if that were an ascertained fact, whereas it is only the doubtful supposition of certain editors. Chapman’s *rush* seems only another form of *rash*. Both seem applied to the weapon inflicting the injury.—*Ed.*

⁴ Hooker’s Ecclesiastical Polity, B. V. Sect. 65,—“ If men of so good experience and insight in the maims of our weak flesh, have thought ” &c. B. v. Sect. xxiv. 3,—“ In a minister ignorance and disability to teach is a maim.” Greene, James the Fourth, Dyce, vol. ii. p. 145,—

“ But, sir Divine to you ; look on your maims,
Divisions, sects, your simonies and bribes,” &c.—*Ed.*

ing. One of the numberless passages which illustrate the old pronunciation of *ea*.

iv. 2. Arrange,—

“Yours in the ranks of death.

Gon. My most dear Gloster!—O, the difference
Of man and man!
To thee a woman’s services are due;
My fool usurps my bed.”

Or, perhaps, according to Steevens’s arrangement slightly varied,—

“————— My most dear Gloster!
O,
The difference of man and man! to thee
A woman’s services are due; my fool
Usurps my bed.

Stew. Madam, here comes my lord.”

Compare for the language, Sidney, *Arcadia*, B. iv. p. 397, l. 18,—“O who would have thought there could have been such difference betwixt women!”

3,—

“————— an ample tear trill’d down
Her delicate cheek.”

Jonson, *Every Man out of his Humour*, iii. 2, Gifford, vol. ii. p. 120,—“———— how he wept, if you mark’d it! did you see how the tears trill’d!” Browne, *Britannia’s Pastorals*, B. ii. Song iv. ed. Clarke, p. 285,—

“Hereat his curled hairs on end do rise,
And chilly drops trill o’er his staring eyes.”

B. i. Song v. p. 143,—

“If you have seen at foot of some brave hill
Two springs arise, and delicately trill
In gentle chidings through an humble dale,” &c.

Hence, perhaps, that sense of the word in which it is still used.

7, near the end,—

“Where have I been? Where am I? Fair day-light!”

Cartwright, Ordinary, i. 2, Dodsley, vol. x. p. 181,—

“You burn day-light.

Potluck.

Come up, you lousy rascals.”

v. 1. Possibly,—

“————— Let's then determine,

With th' ancient *men* of war, on our proceeding.”

Ib. Arrange, rather,—

“And I'll appear again.

Alb.

Why, fare thee well;

I will o'erlook thy paper.”

Ib.,—

“And hardly shall I carry out my *side*,
Her husband being alive.”

Nonsense. *Suite*, I suppose.⁵

3,—

“If it be man's work, I will do it.”

Write,—

“If't be man's work, I'll do't.”

Ib. Arrange,—

“————— Worthy prince,
I know't.

⁵ If Walker is right, *carry out* is used almost in the new-fangled sense common of late years. It seems to have nearly the same meaning in the passage quoted by Steevens from *The Honest Man's Fortune*, iv. 2.—*Ed.*

Alb. Where have you hid yourself? how have you known
The miseries of your father?"

Or, rather, perhaps,—

“ I know ’t.

Alb. “ Where have you hid yourself? how known ” &c.

Ib. Point, rather,—

“ ——— But his flaw’d heart,
Alack, too weak the conflict to support
’Twixt two extremes of passion, joy and grief,
Burst smilingly,”

Ib.

“ ——— which in recounting,
His grief grew puissant,” &c.

Possibly *piersant*. Spenser, F. Q. B. iii. c. ix. St. xxx.,—

“ ——— like sunny beames,
That in a cloud their light did long time stay,
Their vapour vaded, shewe their golden gleames,
And through the azure aire shoote forth their persant
streames.”

(So corrected by Dyce, Remarks, p. 50; vulg. *persant aire*
—*azure streames*).

Piersive also occurs somewhere, I think, in our old poets.

OTHELLO.

i. 1,—

“ For when my outward action doth demonstrate
The native act and figure of my heart
In compliment extern, ’tis not long after
But I will wear my heart upon my sleeve
For daws to peck at.”

Tourneur, Revenger's Tragedy, iii. 1 [5], Dodsley, vol. iv. p. 329,—

“ ————— The old duke,
Thinking my outward shape and inward heart
Are cut out of one piece (for he that prates his secrets,
His heart stands o' th' outside), hires me by price” &c.

Same play, p. 131,—

“ ————— it were fine, methinks,
To have thee seen at revels, forgetful feasts,
And unclean brothels.”

Is *revels* thus pronounced in a passage of Shakespeare? ¹
Possibly *revels* and *reels* were originally the same. Compare Winter's Tale, iv. 3,—

“ Where no priest shovels-in dust.”

3,—

“ The Ottomites —————
Steering with due course toward the isle of Rhodes,
Have there injointed them with an after fleet.”

Injoint? Hamlet, i. 2,—

“ Or thinking by our late dear brother's death
Our state to be disjoint, and out of frame.”

Yet I doubt whether the cases are parallel.

¹ I think not, except in Antony and Cleopatra, i. 4, near the beginning,—

“ ————— He fishes, drinks, and wastes
The lamps of night in revel; is not more manlike
Than Cleopatra;” &c.

And even this example is ambiguous. See S. V., Art. ix. Tourneur (p. 309) has another imitation of Othello, iv. 2,—

“ I cry you mercy, lady; I mistook you;
Pray did you see my mother? which way went *you*?” [read *she*.]

Compare,—

“ I cry you mercy, then; I took you for the cunning whore” &c.
—*Ed.*

Ib., conclusion of Iago's dialogue with Roderigo. Var. text and notes. Rather, I think,—

“ *Rod.* I am changed.

Iago. Go to ; farewell : put money enough in your purse.

Rod. I'll sell all my land. (*Exit.*)

Iago. Thus do I” &c.

the part from *What say you ?* to *purse* inclusive having slipt out of the folio.

ii. 1,—

“ ————— the grace of heaven,
Before, behind thee, and on every hand
Enwheel thee round !”

Beaumont and Fletcher, *Pilgrim*, i. 2, Moxon, vol. i. p. 594, col. 1,—

“ ————— Heaven's grace in-wheel you,
And all good thoughts and prayers dwell about you !”

Wheel for *circle* is not altogether unfrequent in the old dramatists.

iii. 3. Arrange rather,—

“ Seeing you coming.

Oth. I do believe 'twas he.

Desd.

How now, my lord ?”

A little below arrange,—

“ I pr'ythee call him back.

Oth. Went he hence now ?

Desd.

Ay, sooth ; so humbled,

That” &c.

Humbled is a trisyllable.

Ib.

“ ————— Perdition catch my soul,
But I do love thee !”

Did the author of *Ram Alley* allude to this? v. Dodsley, vol. v, p. 454,—

“ You could not love the widow, but her wealth.

Sir Oliver. The devil take my soul, but I did love her.”

Ib. Arrange, perhaps,—

“ How now !

What do you here alone ?

Emil. Do not you chide ;

I have a thing for you.

Iago. A thing for me ?

It is a common thing ——— ”

The pause is from the folio.

Ib. Write and arrange, I think,—

“ ———— Poor lady ! she'll run mad,

When she shall lack it.

Iago. Be not *you*² acknow'n on't ;

I have use for't. Go, leave me.”

Ib.,—

“ I see, sir, you are eaten up with passion.”

The folio has,—“ I see, you are ” &c. The latter (*y'are*) is the true reading.

Ib. I would rather arrange with the folio, adding a word.³

“ I could not sleep. There are a kind of men
So loose of soul, that in their sleeps will mutter
Of their affairs : one of this kind is Cassio.”

² So the quarto 1630, which, says Mr. Dyce, “*contains some important various readings.*” See also on this point Mr. Collier's Introduction.—*Ed.*

³ So Capell. Hanmer also follows the folio arrangement, but supplies *All* not *Of*.—*Ed.*

4. Arrange, perhaps,—

“ ’Tis a good hand, a frank one.

Desd. You may indeed say so; for ’t was that hand
That gave away my heart.”

Ib. Arrange, perhaps,⁴—

“ Though great ones are their object.

’Tis even so; for let your finger ache,

And it indues our other healthful members

Ev’n to that sense of pain: Nay, we must think

Men are not gods;

Nor of them look” &c.

iv. 1, *init.* Arrange, perhaps,—

“ Will you think so?

Oth. Think so, Iago?

Iago. What, to kiss in private?

Oth. An unauthóriz’d kiss.”⁵

For *authórise*, see S. V., Art. xxxvii.

Ib. Arrange, perhaps,—

“ That ’s not so good now.

Iago. What if I had said

I had seen him do you wrong?

Or heard him say,” &c.

⁴ This is the arrangement of the quartos.—*Ed.*

⁵ Walker, intentionally or otherwise, has placed a full stop after *kiss*. So the quartos, I believe; and Mr. Dyce: the folio has a note of interrogation. Are these short speeches properly distributed? Iago seems to have been pretending that, if Othello had caught Cassio kissing Desdemona, that would have been no proof of guilt in the lady and her friend: from this Othello seems to have dissented. *Qu.*,—

“ Think so, Iago! what, to kiss in private!

An unauthoriz’d kiss!”

Ed.

Ib.,—"Handkerchief,—confessions,—handkerchief,—To confess, and be hanged for his labour." In the confusion of Othello's mind, *handkerchief*, from the sound, and its coming in connection with *confessions*, suggests the idea of hanging.

Ib. Arrange, perhaps (if the reading be right),—

"And to suppose her chaste!
No, let me know; and, knowing what I am,
I know what she shall be.

Oth. O, thou art wise;
'Tis certain."

Ib.,—

"And his unbookish jealousy must construe" &c.

Unbookish is connected with *construe*, and is explained by it. Winter's Tale, iii. 3,—"*— though I am not bookish, yet I can read waiting gentlewoman in the scape.*" Compare Tarquin and Lucrece, St. cxvi.,—

"Yea, the illiterate, that know not how
To 'cipher what is writ in learned books,
Will quote my loathsome trespass in my looks."

2, *init.* Arrange, perhaps,—

"You have seen nothing then?

Emil. Nor ever heard,
Nor ever did suspect.

Oth. Yes, you have seen
Cassio and she together."

Ib.,—

"Who art so lovely fair, and smell'st so sweet,
That the sense aches at thee.—Would thou hadst
(*th' hadst?*) ne'er been born!"

Dele *that*. Compare (of course not as to the sense) Timon of Athens, iii. 5,—

“ My wounds ache at you.”

Ib.,—

“ Or that mine eyes, mine ears, or any sense,
Delighted them *in* any other form.”

Fol., *or*. *Qu.*, *on*?

3,—

“ My mother had a maid call'd Barbara.”

Barbarie, fol.; *qu.* The form is not yet obsolete among the common people.⁶

Ib.,—

“ If I court mo women, you'll couch with mo men.”

Why write *mo*? This, indeed, is the spelling of the folio; but the folio has *mo* or *moe* in numberless places, where no one has thought it necessary so to read, unless the rhyme demanded it; as Tarquin and Lucrece, St. ccxii.,—

“ Why should the private pleasure of some one
Become the public plague of many mo?
Let sin, alone committed, light alone
Upon his head that hath transgressed so;”

not to mention other passages. Not that it is a matter altogether clear.

v. 1,—

“ Two or three groans;”

Fol., *groane*. *Qu.*⁷

⁶ The quartos also have either *Barbarie* or *Barbary*. *Barbara* has no better authority than that of the second folio.—*Ed.*

⁷ *Groans* is the quarto reading. Recent editors follow the folio; but how could people at a distance distinguish whether groans proceeded from one person or from more, when the groaners were lying close together?—*Ed.*

2. Read, I believe,—

“Put out the light,—and then put out *thy* light!”
or, possibly, “*her* light.”

Ib.,—

“If you bethink yourself of any crime,
Unreconcil’d as yet to heaven and grace,
Solicit for it straight.”

Solicit, *i.e.*, *plead*, as in the old sense of *solicitor*; yet I do not know that *plead* exactly expresses the meaning.

Ib. I think,—“Since *guilt* I know not.”

Ib.,—

“And she did *gratify* his amorous works,
With that recognizance and pledge of love,” &c.

i.e., *express her gratitude for, recompense.*

Ib.,—

“Fall’n in the practise of a cursed slave;”

and Var. note. *In* for *into*, *ut sæpe*; for Shakespeare can scarcely have written, “Fall’n into th’ practise.”

Ib.,—

“Of one, not easily jealous, but, being wrought,
Perplexed in the extreme.”

Perplexed, as Shakespeare understood it, meant much more than with us. *Cymbeline*, v. 2,—

“Why stands he so perplexed?”

See context. *Two Gentlemen of Verona*, ii. 3,—“— my mother weeping, &c. — and all our house in a great perplexity.” *Drayton*, *Legend of Matilda*, near the end, speaking of her father’s grief at hearing of her death,—

“ His loss too great to be bewail'd with tears,
It was not words that could express his woe;
Grief had herself so settled in his ears,
No more might enter, nothing out might go:
Scarce, since man was, was man perplexed so.”

Spenser, F. Q., B. v. C. xii. St. xxxv. Detraction is described as,—

“ A wicked hag, and Envy selfe excelling
In mischief; for herselfe she only vext:
But this same both herselfe and others eke perplext.”

Chapman, Il. iii., Taylor, vol. i. p. 94, l. 32,—

“ Perplex'd Atrides, savage-like, ran up and down the field.”

Sidney, Arcadia, B. ii. p. 189, l. 4,—“ But the truth indeed is, that partly with the shame and sorrow she took of her father's faultiness, partly with the fear, that the hate I conceived against him, would utterly disgrace her in my opinion, whensoever I should know her, so vehemently perplexed her, that her fair colour decayed, and daily and hastily grew into the extreme working of sorrowfulness:” &c. (Two Elizabethan ἀνακόλουθα in one sentence.)

Ib.,—

“ Like the base Judean,” &c.

Indian, certainly. Drayton, Legend of Matilda,—

“ The wretched Indian scorns^s the golden ore.”

Carew, “ To A. D., unreasonable distrustful of her own beauty,” ed. Clarke, lxxx. p. 114,—

“ I'll trade with no such Indian fools [ed. 1640, *foole*] as sells
Gold, pearls, and precious stones, for beads and bells.”

^s So ed. 1630, which I suppose Walker used. Other editions read *spurns*.—*Ed.*

Rowley, Noble Spanish Soldier, iii. 3, last page but one of the act,—

“ I woo’d not have this sinne scor’d on my head
For all the Indæan Treasury.”

(Here *æ* represents the long *e*, or perhaps the *e* simply; for in the same play *Dænia* and *Onælia* occur as Spanish names; and ii. 1, third page of the scene, *Ænæas-like*.) Baltazar is repeating the King’s words, which occur three pages above,—

“ I woo’d not have thy sinne scoar’d on my head
For all the Indian (*sic*) Treasury: I prethe tell me,
Suppose thou hadst our pardon, O can that cure
Thy wounded conscience? ”

I suspect we should read *treasure* (which salves the metre in the other place as well), omit *I* (a common error in *pri’thee*, *pray thee*), and also *O*, *ut sæpe*. In the play of the Battle of Alcazar (Marlowe’s?), Dyce’s Peele, vol. ii. p. 37 [second edition, p. 119], we have,—

“ His majesty doth promise to resign
The titles of the islands of Moluccas,
Which by his royalty in *Judah* he commands; ”

evidently, as Dyce suggests, *India*. *Juda*, no doubt, was the spelling and printing in the old edition. Dr. Caius, on the Sweating Sickness, reprinted in the Appendix to Babington’s Translation of Hecker on the Black Death, p. 201, speaks of quacks who vaunt themselves “to come from Pole, Constantinople, Italie, Almaine, Spaine, Fraunce, Grece and Turkie, *Jude*, Egypt or Jury.” For *Jude* we should evidently read *Inde*.

Ib.,—

“ ————— Gratiano, keep the house,
And seize upon the fortunes of the Moor,
For they succeed on you.”

Seize upon, take possession of; the law term, as King Richard II. ii. 1,—

“ ————— we do seize to us
The plate &c. —————
Whereof our uncle Gaunt did stand possess'd.”

And so understand it, *ib.* iv. 1,—

“ Give me the crown:—Here, cousin, seize the crown;”

and *Much Ado &c.*, v. 4,—

“ Which is the lady I must seize upon?”

as also *Two Noble Kinsmen*, i. 5,—

“ Joy seize on you again!”

may joy once more take possession of you.. Sidney, *Arcadia*, B. iii. p. 375, l. 32, prayer for the new-married pair,—

“ Let one time (but long first) close up their days,
One grave their bodies seize.”

ANTONY AND CLEOPATRA.

i. 2. I suspect a word has dropt out,—

“ What our contempts do often hurl from 's, *gone*
We wish it ours again.”

3, *init.* Read,—

“ Where is he?”

Char.

Madam, I did not see him since.”

Ib.—

“ O, my oblivion is a very Antony,
And I am all forgotten.”

So *Othello*, ii. 3,—

“ How comes it, Michael, you are thus forgot?”

4. Arrange, perhaps,—

“ You are too indulgent : Let’s grant ’tis not amiss
To tumble on the bed of Ptolemy.”

Ib. ult.,—

“ I knew it for my bond.”

Of course, *know*.

5. “ O, ’tis treason !” I suspect ’tis of being an interpolation ; and so Steevens,—

“ ————— You think of him
Too much.

Cleo. O, treason !

Char. Madam, I trust not so.”

Ib.,—

“ ————— that great *medicine* hath
With his tinct gilded thee.”

i.e., *physician*, I think, as All’s Well &c. ii. 1,—

“ ————— I have seen a medicine,
That’s able to breathe life into a stone,” &c.

Ib.,—

“ Say, the firm Roman to great Egypt sends
This treasure of an oyster.”

What can *firm* mean here ? Read “ the *first* Roman.”
Coriolanus, iv. 1, is in point,—

“ ————— My first son,
Where wilt thou go ? ”

though the phrase is not exactly the same. In like manner,
King Henry V. v. 2, towards the end of the play,—

“ The king hath granted every article ;
His daughter first ; and then, in sequel, all,
According to their firm-proposed natures ; ”

read "*first-proposed*." In the preceding part of the scene, Henry had said to Exeter and the other commissioners,—

" ————— go with the king,
And take with you free power to ratify,
Augment, or alter, as your wisdoms best
Shall see advantageable for our dignity,
Any thing in or out of our demands,
And we'll consign thereto."

It is to this that *first-proposed* refers. *Firm* is out of place. Play of the Contention of the Houses, v. 1 (Knight),—

" Then rise up [*Sir*] Alexander Iden, Knight,
And for thy maintenance, I freely give
A thousand marks a year to maintain thee,
Beside the firm reward that was proclaim'd
For those that could [*read should*] perform this worthy act."

Evidently *first*. (The case is different, iii. 2, where Suffolk says to the murderers,—

" And you shall have your firm reward anon ;"

which latter line might possibly have been running in the head of the poet or his transcriber when he wrote the former passage.) On the other hand, in Julius Cæsar, iii. 1,—

" And turn pre-ordinance and first decree
Into the law of children ;"

first may possibly be a corruption of *firm*; though *first* seems to go naturally with *pre-ordinance*. Ford, Love's Sacrifice, iv. 1, near the end, Moxon, p. 92, col. 1,—

" ————— I see the more
I humble my *firm* love, the more he shuns
Both it and me."

Firm seems out of place. Is it an erratum for *fierce*? (*firme*—*fierce* or *feirce*). The following erratum is perhaps

in point; Marston, Antonio and Mellida, P. i. iv. 1, Old English Plays, vol. ii. p. 164,—

“ Oh, you that made open the glibbery ice
Of vulgar favour,” &c.

Evidently “*slide* upon.” See context.

Ib.,—

“ And soberly did mount an arm-gaunt steed.”

Termagant, of course; for, to mention no other objection, what should Antony do with a Rozinante? (Knight says that *arm-gaunt* is “a steed fierce and terrible in armour.” This is not *quite* so bad as the notions of the old commentators.) *Termagant* may have been written *tearmagant*, as *cleargie*, and some other old forms, among the rest *tearme*, which occurs frequently in old books; (*e.g.*, fol., Histories, p. 51, col. 1; p. 55, col. 1; p. 68, col. 1; p. 93, col. 1; p. 94, col. 2; Tragedies, p. 345, col. 2; p. 380, col. 2.) But I rather think it was written *tarmagaunt*. Hamlet of 1603, dialogue between Hamlet and the players,—“I would have such a fellow whipt, for o’ redoing tarmagant.” Middleton and Rowley, Changeling, v. 1, Old English Plays, 1814, vol. iv. p. 305,—

“ ————— who’d trust

A waiting-woman?

Beat. I must trust somebody.

Deflores. Pish! they are Tarmagants.”

In Massinger, Picture, ii. 1, Moxon, p. 219, col. 2, l. 1, *vaunt* rhymes to *Termagaunt*. Hall’s Satires,—I quote here from Todd’s Spenser, note on B. vi. C. vii. St. xlvii.,—

“ ————— the Pagan vaunt

Of mightie Mahound and great Termagaunt.”

In the same note, quotations are given from Bishop Bale,

and from the author of *Bevis of Hampton* (if not from a third writer also ;—I write this reference from memory), in which the name occurs. In all these extracts it is written *Termagaunte*. The old spellings, *Arme-gaunt* (ita ap., fol., with the capital), and *tarmagaunt*, render the mistake easily intelligible. I know not whether it is necessary to prove that *termagant* was used in this manner by Shakespeare, and the other writers of his time. 1 King Henry IV. v. 4, Falstaff calls Douglas “that hot *termagant* Scot.” Beaumont and Fletcher, *Rule a Wife and Have a Wife*, v. 5,—

“ My Termagant coz, I would be bold to tell you,
I durst be merry too ; ” &c.¹

(This latter I owe to Weber’s index.)

ii. 2. Arrange and write,—

“ ———— Where lies he ?

Cæsar.

’Bout

The Mount Misenum.”

Ib.,—

“ And made their bends adornings.”

¹ I must confess I cannot agree with Walker in his approbation of M. Mason’s conjecture. *Termagant* in the sense of *violent* is essentially a comic word, and is quite inadmissible here. It has long struck me that *Arme-gaunt* is a mere misprint for *rampaunt*, and I have lately observed that this reading has been proposed by Mr. R. G. White. In a proof sheet, I have seen *pain* transformed into *gain* ; the rest is an ordinary printer’s transposition. *Armgaunt*, once introduced, was probably *corrected* to *Arme-gaunt* at the printing-house. In the *Faery Queene* the horses of Night “fiercely *ramp*,” and Surrey exhibits a *prancing* lion. A *rampant* is a *prancing* steed.—*Ed.*

Undoubtedly, *adorings* is the true reading. In the play of Dr. Dodypol, Lamb, ii. p. 272, ed. 1835, the same erratum occurs,—

“ And devout people would from far repair,
Like pilgrims, with their duteous sacrifice,
Adorning thee as Regent of their loves.”

Undoubtedly, *adoring*; and so correct in Spenser, Virgil's Gnat, St. iv.,—

“ Wherefore ye Sisters, which the glory be
Of the Pierian streames, faire Naiades,
Go to, and dancing all in companie,
Adorn that God.”

Orig., v. 18,—

“ ————— ite, sorores
Naïdes, et celebrate deum plaudente chorea.”

(Church ap. Todd, on F. Q., B. iv. C. xi. St. xlvi.,—

“ ————— like to the hore
Congealed like drops which do the morne adore; ”

quotes Hardyng as using *adorne* for *adore*, Chron., p. 55,

“ The Sunne, the Moone, Jupiter, and Saturne,
And Mars, the god of armes, they did adorne; ”

Sed hoc a nostri sermone prorsus alienum.)

3,—

“ ————— but, near him, thy angel
Becomes *a Fear*, as being o'erpower'd.”

What does this mean? I suspect that Shakespeare wrote *afear*; the capital is not in the folio,—*a feare*, p. 347, col. 2. I should prefer *afeard*, the final *d* and *e* being often confounded with one another; see Art. lxii.; but I cannot away with *afeard*—o'erpower'd; *κακοφωνία, ὡς ἐμοίγε δοκεῖ, Ἐγχεσπάλου ἀνάξιος*.

5,—

“ The man is innocent.

Cleo. Some innocents scape not the thunderbolt.”

Arrange, rather, as my ear requires,—

“ ————— some innocents
 ’Scape not the thunderbolt.”

Ib., near the end, arrange and write, perhaps,—

“ In praising Antony, I’ have disprais’d Cæsar.

Char. Many times, Madam.

Cleo. *I’m* paid for’t now.—Lead me from hence, I faint ;
 O, Iras—Charmian—’Tis no matter.—Go
 To *th’* fellow, good Alexas ; bid him report
 The feature of Octavia, her years,
 Her inclination,” &c.

7,—

“ Good Antony, your hand.

Pompey.

I’ll try you on the shore.”

Perhaps, *ashore* or *on shore*.

iii. 1. Probably,—

“ ————— For learn this, Silius : Better
 To leave undone, than by our deed acquire,” &c.

or, perhaps,—

“ Better to leave undone,
 Than by our deed acquire too high a fame,
 When him we serves away.”

Ib., *ad fin.*, arrange, perhaps,²—

“ He purposeth
 To Athens ; whither with what haste the weight

² Walker has arranged this somewhat differently, “ Versification,” p. 106.—*Ed.*

We must convey with 's will permit, we shall
Appear before him.—On, there ; pass along.”

2,—

“ Her tongue will not obey her heart, nor can
Her heart inform her tongue : the swan's down feather,
That stands upon the swell at full of tide,
And neither way inclines.”

Qu.,—

“ _____ the swan's down feather
Thus stands ” &c.

4,—

“ _____ A more unhappy lady,
If this division chance, ne'er stood between,
Praying for both parts :
And the good gods will mock me presently,
When I shall pray ; O, bless my lord and husband ! ” &c.

The *and* is not in the folio, p. 353, col. 1. Qu.,—

“ Praying for both parts : the gods will mock me presently,” &c.
though the trisyllabic ending is not much in Shakespeare's
way. *For praying*, as a monosyllable, see S. V., Art. xiii.

Ib.,—

“ _____ the mean time, lady,
I'll raise the preparation of a war
Shall stain your brother.”

What does this mean ? Besides, would Antony speak
thus to Octavia ?³

³ Two very natural questions ! Is it too bold to read,—

“ I'll raise *no* preparation of war
T' assail your brother ” ?

The crept in from the line above, and expelled *no* ; for *a* interpolated, see Art. x. of this work. *Stain*, *strain*, and *stay*, are alike nonsense.—*Ed.*

6,—

“ ————— But you are come
 A market-maid to Rome, and have prevented
 The ostentation of our love; which, left unshown,
 Is often left unlov’d.”

Steevens, perceiving the defect in the verse, reads,—“The *ostent* of” &c.; which word, however, is always pronounced by Shakespeare *ostént*; neither am I sure that he would have used it in this sense. I suspect that the true reading is *ostention* (properly *ostension*). This is nearer to the common text. Shakespeare is continually coining words from the Latin. Compare Selden’s Table Talk, Art. Reason, paragraph 2,—“When the schoolmen talk of *recta ratio* in morals, either they understood reason as it is governed by a command from above, or else they say no more than &c. — The other *acception* has sense in it.” Browne, Religio Medici, P. i. Sect. 35,—“Nor truly can I peremptorily deny, that the soul, in this her sublunary estate, is wholly and in all *acceptions* inorganical, but that” &c. It seems to be a common word for *acceptation*. Haughton, An Englishman for my Money, acted 1598, i. 1,—

“Impudent villain, and lascivious girls,
 I have o’erheard your vile *conversions*!”

in the sense of *conversations*.⁴

⁴ Add Middleton, &c., Spanish Gipsy, i. 5, Dyce, vol. iv. p. 114,—

“ ————— let me not,
 So much as know her name; there’s a *temptation* in ’t.”

Where see Mr. Dyce’s note; omit, however, *a* before *temptation*.—
Ed.

Ib. ad fin. Arrange, perhaps,—

“Is it so, sir?”

Cæs. Most certain. Sister, welcome!

Pray you, be ever known to patience:—

My dearest sister!”

7, near the beginning,—

“Your presence needs must puzzle Antony;
Take from his heart, take from his brain, from 's time,
What should not *then* be spar'd.”

Thence?

9. Perhaps the right arrangement is,—

“Go to him, madam, speak to him; *he's* unqualitied
With very shame.

Cleo. Well then,—Sustain me:—O!”

For *madam*, see S. V., Art. xxvi.

9, near the end,—

“My sword, made weak by my affection, would
Obey it in all *cause*.

Cleo. O, pardon, pardon.”

The *O* (*sæpius interpolatum*) is not in the folio. Surely
causes, for grammar's sake.

10,—

“Such as I am, I come from Antony;
I was of late as petty to his ends,
As is the morn-dew on the myrtle-leaf
To his ⁵ [*the*] grand sea.”

⁵ It is astonishing that, though this obvious blunder (noticed Art. xliii. of this work) was corrected by Hanmer, more than a century ago, it has maintained itself in all the editions, except Johnson's, that I have consulted. Steevens, even, has defended

So Two Noble Kinsmen, i. 3, near the beginning,—

“ ————— Though I know
His ocean needs not my poor drops, yet they
Must yield their tribute there.”

11,—

“ ————— tell him, he wears the rose
Of youth upon him; from which the world should note
Something particular: his coin, ships, legions,
May be a coward's;” &c.

See the whole of the speech. *Particular, i.e., personal, individual.* Ford, Love's Sacrifice, i. 1, Moxon, p. 76, col. 2,—“If singular beauty, unimitable virtues, honour, youth, and absolute goodness be a fortune, all those are at once offered to your *particular* choice. — The great and gracious lady Fiormonda loves you, infinitely loves you.” One might, perhaps, compare Jonson, Every Man in his Humour, iv. 5, Gifford, vol. i. p. 120, —“ — for though I be skilful, I may be oppressed with multitudes. *E. Know.* — our whole nation should sustain the loss by it, if it were so. *Bob.* Alas, no! what's a *peculiar* man to a nation? not seen.”

Ib.,—

“ Against the blown *rose* may they stop their *nose*
That kneel'd unto the buds.”

his by quoting the very passage which Walker here compares on account of the similarity in the sense. But in the Two Noble Kinsmen we have a metaphor; in Antony and Cleopatra, a simile. Had the case been reversed, the writer of the passage in the former play would necessarily have said, “He no more needs me than *the* ocean needs a few drops;” while Shakespeare would have said, just as necessarily, “I am a dew-drop to *his* grand sea.”—*Ed.*

Shakespeare would not have tolerated this cacophony ; besides, the old grammar requires *noses*.⁶

Ib. *Qu.*,—

“ Hear it apart.

Cleo. *No one* but friends : say boldly.”

Ib.,—

“ The scars upon your honour, therefore, he
Does pity as constrained blemishes,
Not as deserv'd.

Cleo. He is a god, and knows
What is most right.”

Fol., *deserved*. So read, and *He's* (*ἀρχαϊκῶς H' is*) for *He is*.

Ib.,—

“ The wise gods seel our eyes ;
In our own filth drop our clear judgments ; make us
Adore our errors,” &c.

Knight points, I imagine, rightly,⁷—

“ ————— the wise gods seel our eyes
In our own filth ; drop our ” &c.

I do not, indeed, remember to have met with *drop* in the sense of *make drop* in any Elizabethan writer ; but it oc-

⁶ Walker is, I think, mistaken in this latter observation, though I agree with the preceding part of the note. On the final *s* see Art. xxxviii.—*Ed.*

⁷ The modern punctuation originated with Warburton. I suspect that *drop* is a misprint for *dark*. Compare King Henry VIII. i. 1,—“ By dark'ning my clear sun ; ” and Pericles, iv., speech of Gower,—

“ ————— this so darks

In Philoten all graceful marks,” &c.

Ed.

curs in Gaudentio di Lucca (published in the reign of Queen Ann, or thereabout); ed. 1776, p. 194,—“three or four aim at him [the boar] at a time, to be sure to drop him, or disable him —. When they have dropped all that are dangerous, and as many as they have a mind,” &c. It is now a piece of thieves’ language: Report of the Rural Police Commissioners, 1839, quoted in the British and Foreign Review, vol. ix. p. 73,—“he [the thief] would hit him from behind with a stone in a handkerchief, or a heavy stick, in order to stun or ‘drop’ him.”

Ib. Arrange,—

“I’ had thought t’ have held it poor :
But, since my lord is Antony again,
I will be Cleopatra.”

Ib. Arrange and write, perhaps,—

“————— for I will contend
Even with his pestilent scythe.

Eno.

Now he’ll outstare
The lightning. To be furious, is to be
Affrighted out of fear; and, in that mood,” &c.

Ib., immediately after,—

“The dove will peck the estridge; and I see still,
A diminution in our captain’s brain
Restores his heart.”

Ought we not to expunge the *and*?

iv. 2. Rather,—

“I spake t’ you for your comfort; did desire you” &c.

3,—

“It *signs* well, does ’t not?”

Papæ! *Sings.* This kind of error, as is well known, is frequent in old books. *Vice versâ*, Bale, Promises of God, Dodsley, vol. i. p. 36,—“O frutefull rote of Jesse, that shall be set as a syngge amonge people,” &c. *Sygne.*

6,—

“I am alone the villain of the earth.”

Merry Wives of Windsor, iii. 3,—“By gar, he is de coward jack-priest of de vorld; he is not show his face.”

8. I think,—

“Not as you serv’d the cause, but as ’t had been
Each man’s like mine: you’ have shown all Hectors. *Go,*
Enter the city,” &c.

At any rate, something has dropped out at the end of the line; as in Sc. 10, l. 7, after *haven*; 13, after *I dare not*; and v. 1, after *the round world*, and perhaps after *This is his sword*; in this last passage, however, the omission or corruption may have befallen in another place.

9. Arrange,—

“————— This last day was
A shrewd one to us.

Eno. O, bear me witness, night, —

3 *Sold.* What man is this?

2 *Sold.* Stand close, and list him.

Eno. Be witness to me,” &c.

10,—

“But being charg’d, we will be still by land:”

i.e., Unless we are attacked, we will remain quiet, as far as our land forces are concerned. So construe, in the lines subjoined to Chester’s Love’s Martyr,—

“Hearts remote, yet not asunder :
Distance, and no space was seen
’Twixt the turtle and his queen :
But in them it were a wonder.”

It were a wonder in any but them. Sidney, *Arcadia*, B. iii. p. 360, l. 8,—“ — they rang a bell, which served to call certain poor women, which ever lay in cabins not far off, to do the household services of both lodges, and never came to either *but* being called for.” Two Noble Kinsmen, i. 1,—

“Lend us a knee ;
But touch the ground for us no longer time,” &c.

i.e., “*do but* touch,” “*only* touch.” I notice this, simple as it may appear, because I myself mistook it for a long time. So, also, understand Antony and Cleopatra, ii. 2,—

“I do not much dislike the matter, *but*
The manner of his speech.”

See context. (King John, iii. 1, *except*,—

“But on this day, let seamen fear no wreck.”

And so understand Antony and Cleopatra, iii. 9, which is at present wrongly pointed,—

“Her head’s declin’d, and death will seize her ; [substitute comma] but
Your comfort makes ^s the rescue.”)

Ib.,—

“His fretted fortunes give him hope, and fear,
Of what he has, and has not.

Alarum afar off, as at a sea-fight.

Re-enter Antony.

Ant.

All is lost ;

This foul Egyptian hath betrayed me ;” &c.

^s Mr. Dyce would read *make*, rightly, I should say.—*Ed.*

Certainly wrong; besides that the pause between the two speeches is too great to allow of the sense being continued in the same line. Read,—

“All’s lost; this foul Egyptian hath betray’d me.”

Ib.,—

“O, this false soul of Egypt! this grave charm,” &c.

For *Soule* (fol. p. 361, col. 2), read *Snake*. The error in King Richard II. i. 4, fol., p. 27, col. 2,—

“Wooing poore Craftes-men, with the craft of *soules*,”
for *smiles*, is not altogether dissimilar.

11, *ad fin.* Arrange,—

“And word it, pr’ythee, piteously: Hence, Mardian,
And bring me how he takes my death.—To th’ monument.”

12,—

“————— Now all labour
Mars what it does; yea, very force entangles
Itself with strength.”

We may, perhaps, compare Sonnet xxiii.,—

“As an imperfect actor on the stage,
Who with his fear is put beside⁹ his part,
Or some fierce thing replete with too much rage,
Whose strength’s abundance weakens his own heart;
So I, for fear of trust, forget to say
The perfect ceremony of love’s rite,
And in mine own love’s strength seem to decay,
O’ercharg’d with burthen of mine own love’s might,”

⁹ So Walker’s MS. Most editors read *besides*; I presume after the old copies. In 1 Henry IV. iii. 1, the first folio has “*besides* his patience”; modern editors read *beside*. Shakespeare probably used the same form in both passages.—*Ed.*

Ib.,—

“ _____ I _____
 _____ condemn myself, to lack
 The courage of a woman ; less noble mind
 Than she, which, by her death,” &c.

Read “less *noble-minded* ;”¹⁰ (*minde-minded*.) [See Art. lxii.
 —*Ed.*]

13. Arrange,—

“ _____ help, friends below !
 Let ’s draw him hither.

Ant. Peace : not Cæsar’s valour
 Hath o’erthrown Antony, but Antony’s
 Hath triumph’d on itself.

Cleo. So should it be that none but Antony
 Should conquer Antony ; ”

(the last line and a half is thus arranged in some editions ;)
 and, as I conjecture,—

“ But woe ’tis so !

Antony. I am dying, Egypt ; only ” &c.

The repetition of the word *dying* was, perhaps, taken from
 a later passage.

Ib.,

“ And there is nothing left *remarkable*
 Beneath the visiting moon.”

The word still retained its etymological force. *Noticeable ;*
worthy of mark. Massinger, *New Way* &c., iii. 1, Moxon,
 p. 300, col. 2,—

¹⁰ So Rowe and all the earlier editors. Malone and Steevens
 have done their best to darken noon. Compare for the meaning
 of *minded*, *Taming of the Shrew*, ii. 1,—

“ I am as peremptory as she proud-minded.”

Ed.

“Mammon, in Sir Giles Overreach, steps in
With heaps of ill-got gold, and so much land,
To make her more remarkable, as would tire
A falcon's wings in one day to fly over.”

v. 1,—

“We'll hear him what he says.—Whence are you?”

Qu.,—“Whence are you? *What?*”

2. I think Shakespeare wrote,—

“————— Proculeius,
What thou hast done thy master Cæsar knows,
And he hath sent *me* for thee: for the queen,” &c.

Ib.,—

“————— a grief that *shoots*
My very heart at root.”

This is neither old nor modern English. Note, too, “shoots *at root*.” Folio, *suites*; hence one of the commentators (I know not who), recollecting the puns on *suitor* and *shooter* in the old dramatists, concluded it was a mistake of the printer's ear for *shoots*. (Apropos of which, by the way, in a letter of John Alleyn the player, a man ignorant of spelling, ap. Collier's Alleyn Papers, *shaute* is written for *suite*, courtship, offer of marriage.) Shakespeare wrote *smites*.¹¹ *Smite* occurs in the very next column; so that the word seems to have been running in his head.

¹¹ Mr. Dyce is the only recent editor who has stated that this correction occurs in Capell's edition and in the margin of Tyrwhitt's copy of the second folio. So, too, Mr. Barron Field and the Old Corrector read.—*Ed.*

Ib.,—

“ Or I shall show the cinders of my spirit ¹²
Through th’ ashes of my *chance*.”

Read *change*. The same error occurs in the folio, Othello, i. 1,—

“ ———— though that his joy be joy,
Yet throw such *changes* of vexation on ’t,
That it may lose some colour.”

Folio, *chances*. ————

Ib.,—“ — but this is most *fallible*, the worm’s an odd worm.” Does the *falliable* of the folio belong to the Clown or to the old printer? Merchant of Venice, ii. 2,—“ — this is my true-begotten father, who—knows me not: I will try *conclusions* with him.” Folio, *confusions*; and so (teste Var.) Heyes’s quarto. I know not exactly whether this is a *Launcelotism*, or an erratum; I think, however, the latter.¹³ ————

Ib., near the end of the play,—

“ If they had swallow’d poison, ’t would appear
By external swelling; ” &c.

Extern? Othello, i. 1,—

“ ———— when my outward action doth demonstrate
The native act [?] and figure of my heart
In compliment extern,” &c.

¹² Walker has written *spirit* for *spirits*, perhaps unintentionally. He has, however, shown in Art. xxxviii., that the folio is not to be depended upon in this case. The Old Corrector reads *spirit* for *spirits*; but for *my chance* he coincides with Hanmer in reading *mischance*.—*Ed.*

¹³ The editor of the second folio, who alters *falliable* to *fallible*, retains *confusions*, rightly, I think, in both instances.—*Ed.*

Dubartas, i. iii. p. 28, col. 1,—

“—— stately tombs, externally gilt and garnish’d,
With dust and bones inwardly fill’d and furnish’d.”

The word occurs in Macbeth and Hamlet.

CYMBELINE.

1 Maccabees, xv.,—“Lucius, Consul of the Romans,” (*ἀρχαῖκῶς*, by the way; see Niebuhr, Eng. Trans., vol. i. p. 479, ed. 1828.) Hence, perhaps, *Caius Lucius*, the Roman ambassador and proconsul in Cymbeline. (Note, too, Lucius the noble sycophant in Timon.) Nicanor, the traitorous Roman in Coriolanus, is borrowed, I imagine, from the same book. (Note, by the way, the national dignity in Lucius, Cymbeline, iii. 1; and his truly Roman reply to the king, v. 5. *Consider, sir, to my peculiar care.*)

i. 1. Read,—

“——— hath referr’d herself

To’¹ a poor, but worthy gentleman. She’s wedded,” &c.
Unto and *into* have elsewhere, I think, taken the place of *to*.—What is *referr’d* here?

Ib., a little below. Rather, I think,—

“——— But not a courtier,
Although they wear their faces to the bent

¹ So Capell.—Is not *referr’d* an erratum for *affied* or *assur’d*?
—*Ed.*

Of the king's looks, *but* hath a heart that is not
Glad at the thing they scowl at.²

The common reading is absolutely unmetrical; and the proposed one, though more incorrect in point of grammar than Shakespeare's wont, is not perhaps without parallel in him. See Var. note 8, p. 27 of this play. Or is the error in *looks*?

Ib.—

“ ————— His father
Was call'd Sicilius.”

Tacent critici. This name is borrowed from the fabulous ante-Roman history of Britain, where it occurs variously spelt, as the name of three kings. Upton, as quoted in Todd's Spenser, on F. Q. B. ii. C. x. St. xliii.

“ Her son Sifillus afterwards did rayne; ”

says “In Mir. for Mag. [Mirror for Magistrates] 'tis written *Cicilius*. In Stow, *Cicilius*. In Holinshed, *Sicilius*.” He proposes to read *Sisilius* in Spenser; contrary, Church says, to all the editions. The latter adds,—“Hardyng and Sammes call him *Sicilius*; Milton, *Sisilius*. This was the second of that name (see St. 34) and son of Guitheline, who was regent during his minority.” (Have I copied wrong?³ his mother, Martia or Mercia, was regent during his minority.) “Borlase calls him *Sisillus*, which, I should suppose, was as Spenser wrote the name.” The reference

² Pope reads precisely as Walker. Hanmer inserts the additional *but*, and, besides, cures the grammar by omitting the second *not*.—*Ed.*

³ Walker copied Church correctly, but Church seems by mistake to have written *Guitheline*, the father, for *Mertia*, the mother of *Sifillus*.—*Ed.*

to St. xxxiv. is an oversight, unless (as I conjecture), Church is referring to a note of his own on that place; for Spenser, by some blunder, has there transformed *Sisilius* (the first of the name) into Cæcilia,—

“Next great Gurgustus, then faire Cæcily,
In constant peace their kingdoms did maintaine,
After whom Lago and Kinmarke did raigne,
And Gorbogud.”

For that they are the same, is evident from the corresponding passage in Milton, B. i. ed. 1, 1677, page 28. “In order then Gurgustius, Jago or Lago, his nephew; Sisillius, Kinmarcus. Then Gorbogudo, whom others name Gorbodego,” &c. [Gorboduc]. The third Sisillius (Milton, p. 36), reigned much later. The first Sisillius occurs in p. 28 of Milton. These notes of Upton and Church suggested to me the origin of the name in Cymbeline. Shakespeare probably had it from Holinshed.

Note the names which precede and succeed the three kings of this name. Milton, p. 28,—

Gurgustius—Jago or Lago—*Sisillius*—*Kinmarcus*.

p. 32,—

Gurguntius—Guitheline—*Sisilius*—*Kimarus*.

p. 36,—

Gurguntius—Merianus—Bledune—Capis—Ænus—*Sisillius*.

Such parallelisms (the last, it is true, can hardly be considered one) are worth noticing, as they may lead to something.

2,—

“I would they were in Afric both together,” &c.

Compare Coriolanus, iv. 2,—

“————— I would my son
Were in Arabia, and thy tribe before him,” &c.

Macbeth, iii. 4,—

“ ———— Or be alive again,
And dare me to the desert with thy sword :” &c.

3, “Enter Cloten, and *Two* Lords.” *Qu. Three*,—

“*Cloten*. The villain would not stand me.

.

1 *Lord*. Stand you ! You have land enough of your own :
but he added to your having ; gave you some ground.

2 *Lord* (*Aside*). As many inches as you have oceans :
Puppies !” I think *Puppies* does not mean 1 Lord and
Cloten. *Qu.*,—

“ 1 *Lord*. Stand you ! You have ———— own.

3 *Lord*. But he ———— ground.”

4, near the beginning. Arrange somewhat as follows,—

“ Then wav’d his handkerchief ?

Pis. And kiss’d it, Madam.

Imo. Senseless linen, happier

Therein, than I !

And that was all ?” &c.

7,—“ the *number’d* beach.”

Warburton’s *humbled* is absurd enough ; but may not
Shakespeare have written *humble*⁴ in antithesis to the stars ?

Ib.,—

“ ———— Nor i’ th’ judgment ;

For idiots in this case of favour would

⁴ In the printer’s case, *n* and *h* are contiguous letters. Hence, in 1 King Henry IV. iv. 1, the folio and some quartos have “*not* horse to horse,” for “*hot* horse” &c., and a similar blunder may have happened from the same cause here.—*Ed.*

Be wisely definite. Nor in the appetite;
Sluttery, to such neat" &c.

Write *i' th' appetite* (S. V. Art. liii.) and so folio. Pronounce *definite* as *infinite* passim; *e.g.*, l. 2,—

"To your so infinite loss."

So pronounce, by the way, *metri gratia*, 1 King Henry IV. ii. 3,—

"And when I am o' horseback, I will swear
I love thee infinitely. But hark you, Kate;" &c.

An extra syllable after the third foot, or, indeed, after any in the body of the line, would be quite out of place in these plays. (King Henry VIII. is an exception; this play, indeed, belongs, metrically speaking, as well as in style and in some other respects, to the same class as Macbeth, King Lear, &c.)

Ib.,—

"——— What, dear sir,
Thus raps you? Are you well?"

To rap, Latin *rapere* (sometimes written *wrap*; an error which besets several words beginning with *r* in old books, teste Dycio, Remarks, &c. p. 163, *sqq.*); whence the past participle *rapt*. Peele, Tale of Troy, Dyce, vol. ii. p. 93, [2nd ed. p. 175],—

"—— he [*Paris*] can Nymphs and shepherds trulls beguile,
And pipen songs, and whet his wits on books,
And wrap poor maids with sweet alluring [*sweet-alluring*]
looks."

Glaphorne, Lady's Privilege, i. 1, Old English Drama, 1825, vol. ii. p. 3 of the play,—

"That fatal music rapp'd his sprightful sense
Like jovial hymns at nuptials."

Jonson, *Cynthia's Revels*, ii. 1, Gifford, vol. ii. p. 267,—
 “When she comes abroad, she's more loose and scattering
 than dust, and will fly from place to place, as she were
 wrapped in a whirlwind;”—*rapped*. Play of a Warning
 for Fair Women, quoted by Collier, *History of the English
 Drama*, vol. ii. p. 439 (Tragedy speaks),—

“To rack a thought, and strain it to his form,
 Until I rap the senses from their course.”

Daniel, “Letter to Bishop Montague,”—

“They (*diseases*) rap us hence, as vultures do their prey.”
 Also *to rapt*. I do not mean that these words have exactly
 the same meaning, *to rapt* being, I think, from *raptare*
 (not from *raptum*, as *convict*, *conduct*, &c.) while *to rap*
 retains the force of *rapere*. Jonson, *Poetaster*, v. 1,
 Gifford, vol. ii. p. 504,—

“—— those, whom custom rapteth in her press.”

(As we say, *the press of a multitude*).—Daniel, *Civil Wars*,
 B. vii. St. xcvi,—

“—— as the Libyan lion ——

.
 Out-rushing from his den rapt all (*the prey*) away.”

Here, however, it is certainly *rapere*. Likewise *to rape*.
 Jonson, *Every Man in his Humour*, ii. 3, Gifford, vol. i.
 p. 59,—

“—— these household precedents, which are strong,
 And swift, to rape youth to their precipice.”

Shirley, *Narcissus*, Gifford, and Dyce, vol. vi. p. 479,—

“Prithee, unlock thy words' sweet treasury,
 And rape me with the music of thy tongue.”

Tyrwhitt's Glossary to Chaucer,—“*Rape*, v. Sax. To take
 captive. To rape and renne: To seize and plunder.”

Note *rapture* for *carrying off as a prey*, Chapman, Il. xxii. Taylor, vol. ii. p. 192,—

“ ————— look how an eagle from her height
Stoops to the rapture of a lamb,” &c.

ii. 2,—

“ ————— But my design.
To note the chamber, I will write all down :”

Wrong, surely. *Qu.*,—

“ ————— But my *design's* ⁵
To note the chamber; I will write all down :”

a period having supplanted *s*, as, I suspect, a comma has not unfrequently done.

3,—

“ ————— than all the hairs above thee,
Were they all made such men.—How now, Pisanio ?”

and Var. note. *Qu.*,—

“ Were ————— men.

Cloten.

How! how!

Imogen.

Pisanio!”

In Hamlet, iv. 5, “How now, Ophelia?” the folio (p. 273, col. 2), has “Now,⁶ now, Ophelia?”

Ib. Possibly,—

“Last night 't was on mine arm; I kissed it.”

But *kissed* sounds exceedingly suspicious. Perhaps Steevens's “*it was upon* mine arm” may be right. But words

⁵ So the third folio and the earlier editors down to Capell, who put a note of interrogation after *design*, supposing that such was the punctuation of the first folio.—*Ed.*

¹ This *now* is a notable error of the reprint. The first folio itself has *How*.—*Ed.*

seem to have dropt out in several parts of this play (see scene 5, l. 2, below), as in the Winter's Tale, and perhaps in Macbeth. Generally speaking, however, this accident is very rare in the folio.

Ib. Arrange, rather,—

“His meanest garment!

Imogen.

Ay;

I said so, sir: if you will make't an action,
Call witness to't.

Clot.

I will inform your father.

Imo.

Your mother too:

She's my good lady;" &c.

4,—

“————— Our countrymen
Are *men* more order'd, than when Julius Cæsar
Smil'd at their lack of skill.”

Now.

Ib. Perhaps Shakespeare wrote,—

“————— which I wonder'd
Could be so rarely and exactly wrought,
Since the true life on't was *not* —

Post.

This is true:" &c.

On't might have interfered with *not*.

Ib. Perhaps,—

“With golden cherubins fretted.⁷ Her andirons” &c.

Andirons. Jonson, Alchemist, ii. 1, Gifford, vol. iv. p. 66,

“Your brass, your pewter, and your andirons.”

⁷ For the metre of this proposed reading, see S.V., Art. ix.—*Ed.*

P. 79,—

“But will he send his andirons?

Face.

His jack too,

And 's iron shoeing-horn.”

P. 80,—

“The sanctified elder, that should deal

For Mammon's jack and andirons. Let him in.”

Massinger, *Emperor of the East*, i. 2, Moxon, page 244, col. 2,—

“————— what the blade is

It matters not, 't were barbarism to use it,

Unless to show his strength upon an andiron;

So the sooner broke, the better.”

Fletcher, *Honest Man's Fortune*, ii. 3, Moxon, vol. ii. p. 482, col. 2,—

“Your trembling hand draws out your sword to lay it

Upon andirons,⁸ stools, or tables, rather

Than on a man.”

Ib.,—

“Who knows if one of her women, being corrupted,

Hath stol'n it from her?”

The folio omits *of*. Can Shakespeare have written “one her *woman*”? as *Timon*, v. 3,—

“I met a courier, one mine ancient friend.”

I know not, however, whether this, or i. 7, of the present play, can be quoted as in point,—

“————— he is one,

The truest manner'd.”

⁸ Andirons is here accented on the *first* syllable, but should we not read,—

“Rather you are a fellow dares not fight,

But [*one to*] spit and puff, and make a noise,

[*The*] whilst your trembling hand draws out your sword,

To *lay* 't on ándirons, stools, or tables, rather” &c.—*Ed.*

The above conjecture is, I fear, unnaturally harsh. *Qu.*—
 “Who knows, if one o’ her⁹ women,” &c.

Ib.,—

“This is not strong enough to be believ’d
 Of one persuaded well of ———

Post.

Never talk on’t;” &c.

The folio has a full stop after *of*; rightly, I suspect,—
 “one of (concerning) whom you are persuaded well.”

5. Read, perhaps,—[so Capell.—*Ed.*]

“Is there no way for men to be, but women
 Must be half-workers? We are all bastards, *all*.”

iii. 2. Var. and vulg.,—

“Art thou a *feodary* for this act, and look’st” &c.
 Note that the folio has *Fædarie* (the diphthong *æ*).

3,—

“Nor Cymbeline dreams that they are alive.”

Could Shakespeare’s ear have tolerated this line? *Qu.*—

“I’ll meet you in the valleys.—How hard it is
 To hide the sparks of nature! these *two* boys
 Know little, they are sons to th’ king; nor Cymbeline
 Dreams that they are alive.”

⁹ This is the reading of Mr. Dyce in his recent edition. Mr. Collier gives *woman* (the reading which Walker thought “unnaturally harsh”) in his edition 1858. Cartwright has a similar phrase in his second poem on Fletcher; edition 1651, p. 273,—

“Thou wert not like *some*, *our small Poets*, who
 Could not be Poets, were we not Poets too.”

In Greene’s *James IV.*, edition Dyce, vol. ii. p. 120, we find “one his needy servant,” where the old copy has the plural *servants*. In *Cymbeline*, *of* first appeared in the second folio.—*Ed.*

For another—conjectural—insertion of a lost *two*,¹⁰ see S. V., p. 207.

4. We should arrange, I suspect,—

“ ————— Ne’er long’d my mother so
To see me first as I have now:—Pisanio!—
Man!—Where’s Posthumus?—What is in thy mind” &c.

Ib.—

“ ————— yet the traitor
Stands in worse case of woe.
And thou, Posthumus, thou that didst set up
My disobedience” &c.

The second *thou* is not in the folio. I think we should read and arrange,—

“ Stands in worse case of woe. And thou, Posthumus
That didst set up” &c.¹¹

For the pause, too, after *woe*, seems greater than the passage requires.

Ib. I am all but certain that we should read and arrange,—

¹⁰ In the passage from Cymbeline the omission of *two* may be accounted for by absorption (see Art. e.). The same omission was repaired long ago by Pope, in King Henry IV. iii. 1,—

“ Which thou pour’st down from those *two* swelling heavens.”
A passage, which (strange to say!) some have contrived to mistake.—*Ed.*

¹¹ Walker probably intended to arrange further,—

“ That didst set up my disobedience ’gainst
The king my father,
And make me” &c.

This passage was shamefully sophisticated by Pope. The modern text is, I fancy, the work of Capell.—*Ed.*

“ ————— It cannot be
 But that my master is abus'd. Some villain,
 And singular in 's art, hath done you both
 This cursed injury.

Imo. Some Roman courtezan,” &c.

I follow the folio, only expunging *I* (*Ay*) after *villain*, and altering *his* to 's.

Ib.,—

“ ——— that harsh, noble, simple, nothing,
 That Cloten,” &c.

What is the exact meaning of *harsh* in our old writers?
Rough, I think. Donne, Holy Sonnets, xi. [vii. *Ed.* 1633],—

“ And Jacob came cloth'd in vile harsh attire,
 But to supplant, and with gainful intent.”

Ib. I would rather read (and so Steevens),—

“ ————— or more truly
 Woman its¹² pretty self—to a waggish courage,” &c.

Indeed, I somewhat suspect the *a.* *Woman its* is, perhaps, *i.q.* *Woman's*; in the same manner as *his*, *her*, and sometimes even *their*, were used in that age, when the genitive termination *s* was forgotten. The interchange of *to* and *into* (“change Command *into* obedience; fear and niceness

¹² The folios read *it* not *its*; the latter was first introduced by Rowe; *it* seems to have been left unchanged by the Old Corrector. On *it* and *its* see Professor Craik's “English of Shakespeare,” p. 91. I must confess, I think that in King John, ii. 1, The Silent Woman, ii. 3, King Lear, i. 4, and in the passage before us, the speakers are imitating the nursery dialect. In the last passage, however, it seems strange to apply either *it* or *its* to *Woman*; and perhaps *Woman it* is a mere misprint for *Woman's*. —*Ed.*

—— to a waggish courage”) is frequent in the old dramatists.

Ib.,—

“As quarrellous as the weasel.”

In Jonson’s *Bartholomew Fair*, the name of one of the dramatis personæ is *Tom Quarlous*. Heywood, *Four Prentices*, &c. Dodsley, vol. vi. p. 466,—

“Be that our *quarrel*.”

Charles.

With courage, courage strives.”

In Heywood’s metre this must be *quar’l*. By the way, *ib.*, p. 464—

“————— I quarter’d it
With this red lion, whom I singly once
Slew in the *forest*: thus much have I already
Added” &c.

Pronounce *for’st* (see S. V. Art. iv. p. 69); compare *foster*, the contraction of *forester*; as also the names *Forster* and *Foster*.

5,—

“————— must needs
Appear unkinglike.

Lucius.

So, sir, I desire of you

A conduct over land.”

Qu., “I desire you.” (Perhaps, too, “So, sir; I desire you” &c. But I greatly doubt this).

Ib.,—

“————— ’Tis certain she is fled:
Go in, and cheer the king; he rages; none
Dare come about him.

Queen.

All the better; may

This night forestall him of the coming day!”

Would the Queen have said this *to Cloten*?¹³

Ib.,—

“ I’ ll write *to* my lord she’s dead.”

Qu.,—I’ ll write my lord ” &c.

Ib., near the end,—“ Be but duteous, and true preferment shall tender itself to thee.” What has “ *true* preferment ” to do here? Point,—“ Be but duteous and true, preferment shall ” &c.

6. Arrange, rather,—

“ ———— and if mine enemy

But fear the sword like me,

He’ ll scarcely look on ’t.—Such a foe, good heavens ! ”

7,—

“ ———— and to you the tribunes,

For this immediate levy, he *commands*

His absolute commission.”

Commends ;¹⁴ if myself, or some editor has not corrected it elsewhere.

iv. 2,—

“ I wish ye sport.

Arv.

You health.—So please you, sir.”

Point,—

“ ———— So please you, sir—”

Arviragus is speaking to Belarius.

¹³ And would even Cloten have taken no notice, if such a speech had been addressed to him? It is strange the Old Corrector did not add an *Aside* here.—*Ed.*

¹⁴ So Warburton, as well as the Old Corrector.—*Ed.*

Ib.,—"Thou art some fool;" an inference from Cloten's speech immediately preceding,—“My tailor made them not.”

Ib. Of course,—

“————— ’Tis *wonderful*,¹⁵

That an invisible instinct should frame them” &c.

Ib. Write,—

“The brawns of Hercules: but’s jovial face—”

Ib.,—

“————— cry out for service.”

Does this mean *make public proclamation of my wish to enter into service?* as *outcry* for auction.

Ib. Write, I imagine,—

“And rather father than master thee. My friends,” &c.

v. 3,—

“————— anon,

A rout, confusion thick.”

Of course, *confusion-thick*. [So Warburton.—*Ed.*]

Ib. Arrange, rather,—

“Still going?—

(*i.e.* you run away from me, as you did from the enemy.)

¹⁵ So Pope, and all editors, as far as I know, down to Malone and Boswell inclusive. The folio gives the line thus,—

“And make him stoope to th’ Vale. ’Tis *wonder*.”

Most subsequent editors, against the authority of the folio, give *the vale* for *th’ vale*, thus ruining the verse, which, in the old copies, is metrical as far as it goes, but obtaining ten syllables of prose.—*Ed.*

This is a lord :—O noble misery!
 To be i' th' field, and ask, what news, of me!"

Rhyme. Posthumus had been rhyming just before.

4, near the beginning,—

" ————— Is 't ¹⁶ enough, I am sorry?
 So children temporal fathers do appease;
 Gods are more full of mercy. Must I repent?
 I cannot do it better than in gyves,
 Desir'd, more than constrain'd."

Does *repent* here mean *do penance*? for Posthumus doubts whether *sorrow* for sin will be thought sufficient by the gods. Possibly he includes *satisfaction* in the idea of penance; compare the passage immediately following,—

" ————— to satisfy,
 If of my freedom 'tis the main point, take
 No stricter render of me, than my all."

For *penitent* in the sense of *performing penance*, see Comedy of Errors, i. 2; compare context,

" You have no stomach, having broke your fast;
 But we, that know what 'tis to fast and pray,
 Are penitent for your default to-day."

Ib. Posthumus's visions. The passages,—

" For this from stiller seats we come," ¹⁷

and,

¹⁶ Does not the sense require "Is 't *not* enough"? The metre would admit it.—*Ed.*

¹⁷ So Walker's manuscript. I have not altered it to *came*, the reading of all the editions, because I have no doubt that *come* was Shakespeare's word. The aorist is not English, but there are so many aorists in the immediate neighbourhood, that the blunder is excusable.—*Ed.*

“ No longer exercise,
 Upon a valiant race, thy harsh
 And potent injuries,”
 read like echoes of Latin poetry.

Ib.—“ ’Tis still a dream ; ” &c. Something is lost. Perhaps Shakespeare wrote,—

“ ’Tis still a dream ; or else such stuff as madmen
 Tongue, and brain not : either both, or nothing ; or
 A senseless speaking, or a speaking such
 As sense cannot untie.”

(Brain *nót*, as, *e.g.*, a few lines above,—

“ Many dream *nót* to find, neither deserve.”

Pronounce *either*, *e’r*, *ut sæpe* ; S. V. Art. x.)

5,—

“ _____ to

O’ercome you with her show ; yes, and in time,” &c.

The *yes* is from the second folio, (Var.) Perhaps, “and in *due* time.” At any rate, *yes* is wrong.

Ib.,—

“ So, think of your estate.”

Dele comma, which is not in the folio.

Ib. *Qu.*,—

“ _____ One sand another

Not more resembles [

Than he resembles] that sweet rosy lad,

Who died,” &c.

Ib.,—

“ _____ Have you ta’en of it ? [the supposed poison.]

Imo. Most like I did for I was *dead*.”

[*i.e.*, *insensible*, *fainting*, in a state of suspended animation.—*Ed.*] (Compare Stage Direction, iv. 2, fol. p. 389, col. 1. *Enter Arviragus, with Imogen dead, bearing her in his Armes.*) One might, perhaps, compare Spenser's

“ Our pleasant Willy, ah! is dead of late.”

So understand Sidney, *Arcadia*, B. iii. p. 297, l. 24,—
 “ His *impresa* was a Catablepta, which so long lies *dead* as the Moon (whereto it hath so natural a sympathy) wants her light.” Spenser, *F. Q.*, B. iv. C. vii. St. ix.,—

“ For she (deare ladie) all the while was *dead*,
 Whilest he in armes her bore ; but, when she felt
 Herself down soust, she waked out of dread
 Straight into grieve,” &c.

I scarcely know whether Spenser, B. ii. C. viii. St. xxiii., is in point ; see context,—

“ Then, turning to the palmer, he gan spy
 Where at his feet, with sorrowfull demayne
 And deadly hew, an armed corse did lye,
 In whose dead face he read great magnanimity.”

Ib. Surely,—

“ ————— O what am I?
 A mother to the birth of three ! ”

Ib.,—

“ By the queen's dram she swallow'd.

Cym.

O rare instinct ! ”

Cannot *O—sæpius interpolatum*—be dispensed with here?
 At any rate, we must pronounce *instinct*. iv. 2,—

“ ————— 'T is wonderful
 That an invisible instinct should frame them
 To royalty unlearn'd,” &c.

2 King Henry IV. i. 1,—

“ He that but fears the thing he would not know,
Hath, by instinct, knowledge from other's eyes,
That what he fear'd is chanc'd.”

Middleton and Rowley, *Changeling*, Dyce's M., vol. iv.
p. 289,—

“ O ; but instinct is of a subtler strain ! ”

And so Milton, *Paradise Lost*, x. 263.

Ib.,—

“ _____ and grac'd
The thankings of a king.

Post.

I am, sir,

The soldier,” &c.

Perhaps, with the little 1747 ed.,—“ 'T is ¹⁷ I am, sir,” &c.

Ib.,—

“ Great Jupiter, upon his eagle back,
Appear'd to me.”

Fol., *back'd*. Would *eagle-back* be according to the laws of Elizabethan grammar? *Horse-back* was *horse' back*; King John, ii. 1, write (see S. V., Art. li. p. 253),—

“ St. George, that swung the dragon, and e'er since
Sits on his horse' back at my hostess' door.”

1 King Henry IV. ii. 4,—“ this horse'-back-breaker.”

Compare the characters of Cymbeline and his queen with Sidney, *Arcadia*, B. ii. p. 178, l. 34,—“ And therefore I shall need the less to make you know what kind of woman she was ; but this only, that first with the reins of

¹⁷ So Pope, who was followed by several of the early editors.
—*Ed.*

affection, and after with the very use of directing, she had made herself so absolute a master of her husband's mind, that awhile he would not, and after, he could not tell how to govern without being governed by her : but finding an ease in not understanding, let loose his thoughts wholly to pleasure, entrusting to her the entire conduct of all his royal affairs. A thing that may luckily fall out to him that hath the blessing to match with some heroical-minded lady. But in him it was neither guided by wisdom, nor followed by fortune, but therein was slipt insensibly into such an estate, that he lived at her undiscreet discretion : all his subjects having by some years learned, so to hope for good, and fear of harm, only from her, that it should have needed a stronger virtue than his, to have unwound so deeply an entered vice. So that, either not striving because he was contented, or contented because he would not strive, he scarcely knew what was done in his own chamber, but as it pleased her instruments to frame the relation."

Observe, that Pisanio, v. 5, in the account he gives of Cloten's proceedings, says of him, —

"————— away he posts

With unchaste purpose, and with oath to violate" &c.

though Cloten says nothing to this effect in his dialogue with Pisanio, iii. 5. Did Pisanio learn it from a subsequent conversation with the prince in his apartments? see the conclusion of the last mentioned scene.

PERICLES.

Authorship of Pericles. This play was the work of three hands. I am not able at present (Feb., 1843) to assign each particular scene to its author; but the truth of my position may be tested by comparing the scenes at the court of Simonides with the storm-scene, or that wherein Pericles recognizes his daughter (both which latter are incontestably Shakespeare's); and again, both the above with the dialogues in the brothel,—vigorous certainly, but not Shakespearian, either in subject, or in the kind of power they display. *Perhaps* Shakespeare retouched a great part of the play. The third writer may have been, as I have heard conjectured, Dekker; but I do not know Dekker's manner well enough to warrant me in giving an opinion. The first scene seems tinctured with Latinism (qu.),—

“Yon sometime famous princes ————

Tell thee with speechless tongues, &c. . . .

————— so *thou thyself* shalt bleed.

Forty days longer we do respite you;
If by which time our secret be undone,
 This mercy shews,” &c.

i. 4,—

“O my distressed lord, even such our griefs are;
 Here they're but felt, and seen with *mischief's* eyes;
 But like to groves, being topt, they higher rise.”

This has been altered to *mistful*. Possibly “*misery's*

eyes ;" *mischiefes*—*miseries*. Ford, &c., *Witch of Edmon-*
ton, i. 2, Moxon, p. 189, col. 2,—

" ——— On every side I am distracted ;
 Am waded deeper into *mischief*
 Than virtue can avoid ;"

we should read *misery* ; *mischiefe*—*miserie* ; at least, so I
 imagine.

Ib.,—

" This Tharsus, o'er which I have government,
 (A city, on whom plenty held full hand,)
 For riches, strew'd herself even in the streets ;
 Whose towers bore heads so high," &c.

Write and point,—

" A city, on whom Plenty held full hand,
 For Riches strew'd herself ev'n in the streets," &c.

Except that *For* seems corrupt ; perhaps *Where*. I know
 not whether it is necessary to observe, that *Riches* was
 then a singular noun ; the French *richesse*, in fact. Beau-
 mont and Fletcher, *Wit Without Money*, near the begin-
 ning,—“ a common riches.” Shakespeare, *Sonnet lxxxvii*,

“ For how do I hold thee but by thy granting ?
 And for that riches where is my deserving ? ”

In Shirley's *Contention for Honour and Riches*, Gifford
 and Dyce, vol. vi. p. 287 *sqq.* *Riches* is one of the dramatis
 personæ. Knight writes the passage of *Pericles* as I have
 done, except that he prints *Plenty* and *Riches* without
 capitals ; which makes me doubt whether he construes it
 as I do.

Ib., towards the end,—

“ Nor come we to add sorrow to your *tears*,
 But to *relieve them of their heavy load.*”

Papæ ! Hearts, I conclude.

ii. 5,—

“ ————— Why, sir, if you had,
Who takes offence at that would make me glad?”

Dyce, Remarks, p. 263. I think, however, we should write, “if *y*’ had.”

iii. 1,—

“ ————— We here below
Recall not what we give, and therein may
Vie¹ honour with yourselves.”

Herbert, Poems, ed. 1837, p. 22,—“The Sacrifice,”—

“The Jews accuse me with despitefulness;
And, vying malice with my gentleness,
Pick quarrels with their only happiness.”

(*Id.*, p. 88, “The Pearl,” otherwise),—

“I know the ways of Honour: what maintains
The quick returns of courtesy and wit:
In vies of favours whether party gains,
When glory swells the heart,” &c.

For other examples see Var. notes.

2. “Your honour has,” &c. Is not something lost?
Arrange nearly thus,—

“To please the fool and death.

2 *Gent.*

Your honour has

Through Ephesus pour’d forth your charity;
And hundreds call themselves your creatures, who
By you have been restor’d; and not your knowledge
[
] personal pain, but e’en your purse, still open,
Hath built lord Cerimon such strong renown
As time shall never ———”² &c.

¹ So Steevens and M. Mason. The old copies read unintelligibly, “*Use* honour with *you*.”—*Ed.*

² The quarto 1609 reads as above, without the *dash*, which has been added by modern editors, who supposed the speaker was in-

3, near the beginning. Arrange,—

“ ————— The Gods

Make up the rest upon you!

Cleon.

Your shafts of fortune,

[Al]though they hurt you mortally, yet glance

Full wand'ringly on us.

Dionyza.

O your sweet queen!”

Ib., near the end,—

“ We'll bring your grace e'en to the edge o' th' shore ;

There give you up to the mask'd Neptune, and

The gentlest winds of heaven.”

(Compare Beaumont and Fletcher, *Rule a Wife &c.*, near the end,—

“ I'll bring you on your way, and feast you nobly,

—————
And then deliver you to the blue Neptune.”)

The passage from *Pericles* reminds me of *Æn.* v. 848,—

“ Mene salis placidi vultum, fluctusque quietos
Ignorare jubes ? mene huic confidere monstro ?
Ænean credam quid enim fallacibus Austris,
Et cœli toties deceptus fraude sereni ? ”

But I suspect that *mask'd* is one of the many corruptions of this play ; for it seems hardly to suit the context. Read, possibly, *moist*.
—————

iv. Gower's preliminary address,—

“ And in this kind hath our Cleon
One daughter, and ³ a wench full grown,
Even ³ ripe for marriage *sight* ;”

interrupted. Mr. Dyce has supplied *raze* after *never* ; an excellent conjecture ! The later quartos give the sophistication ; “ *As never shall decay.* ”—*Ed.*

³ Should not *and* and *even* change places ?—*Ed.*

(so the old copies, *teste*, Var.), and Var. notes. The reading *fight*, which Knight also exhibits, is worthy only of Steevens and his age. Undoubtedly *rite*, or *right*, as it was often written even in Charles II.'s time, if not as late as Queen Anne, is the true word. *Romeo and Juliet*, ii. 2, folio, p. 60, col. 1,—

“Where and what time thou wilt performe the right;”

for *rite*; and so iii. 2, p. 65, col. 2,—

“Louers can see to doe their Amorous rights,
And by their owne Beauties.”

Jonson, *Staple of News*, iii. 1, Gifford, vol. v. p. 249,—

“————— you shall know
The rites belonging to your blood and birth.”

Here I think we ought to read *rites*. *King Lear*, iv. 4, *ad fin.*, fol. p. 302, col. 1, “our ag'd Fathers *Rite*,” for *right*.

1, near the beginning; perhaps we should arrange and write,—

“————— but be

A soldier to thy purpose.

Leon.

I'll do't, but yet

She is a goodly creature.⁴

Dion.

The fitter then

The gods above should have her.⁴—Here she comes weeping
For her old nurse's death.—Thou art resolv'd?

Leon. I am resolv'd.”

Ib.,—

“————— be not tedious, for

The gods are quick of ear.”

⁴ For these extra syllables see S.V. Art. ix.—*Ed.*

3,—“ — to scatter his crowns *in* the sun,” — “ crowns *of* the sun ;” (*o’th, i’th*). Hentzner’s Journey into England in 1598, English Translation, Retrospect. vol. i. page 19,—
 “While we were at this show, one of our company, Tobias Solander, had his pocket picked of his purse, with nine crowns du soleil,” &c.

4,—

“ ——— Thou art [*Th’ art*] like the harpy,
 Which, to betray, doth wear an angel’s face,
 Seize with an eagle’s talons.

Dionyza. You are like one, that superstitiously
 Doth swear to th’ gods, that winter kills the flies.
 But yet I know you’ll do as I advise.”

Here the rhyme is out of place. We should read and arrange, I imagine,—

“ ——— You are like one,
 That superstitiously doth swear to th’ gods,
 That winter kills the flies : but yet, I know,
 You’ll do as I advise *you*.”

v. 1, in the received text,—

“ Yet I was mortally brought forth, and am
 No other than I appear.

Pericles. I am great with woe, and shall deliver weeping.
 My dearest wife was like this maid, and such a one
 My daughter might have been.”

The flow is not Shakespeare’s. *Qu.*,—

“ ——— I am great with woe,
 And shall deliver weeping. My dear’st wife
 [Methinks?] was like this maid, and such a (*an*) one
 My daughter might have been.”

Dear’st for *dearest* is frequent (perhaps the more frequent of the two) in Shakespeare.

Ib. We should perhaps arrange and write (the reading I borrow from Knight, who, I suppose, had it from the old quartos),—

“ ———— the name was given me
By one that had some *power* ;
My father, and a king ; ”

i.e., “ that had some *right* to name me,” I think.

Ib. Arrange,—

“ And never interrupt you.

Mar. You ’ll scarce believe me ;
’Twere best I did give o’er.”

Gower’s second speech, between Sc. 2 and Sc. 3,—

“ This, as my last boon, give me,
(For such kindness must relieve me,)
That you aptly will suppose
What pageantry, what *feats*, what shows,
What minstrelsy, and pretty din,
The regent made in Mitylin,
To greet the king.”

Read *feasts*; unless the correction has already been made; for the edition I have before me is one of no great value.

3,—

“ Now do I long to hear how you were found,
How possibly preserv’d; and whom to thank,
Besides the gods, for this great miracle.

Thaisa. Lord Cerimon, my lord; *this man*,
Through whom the gods have shewn their power, that can
From first to last resolve you.”

Read, “ *this is the man.*”

TWO NOBLE KINSMEN.

Coleridge, Table Talk, ed. 2, p. 200,—“I have no doubt whatever that the first act and the first scene of the second act of the Two Noble Kinsmen are Shakespeare’s.”

i. 1, *init.* Is the epithalamium broken off by the entrance of the Queens? It *seems* unfinished; and it is more natural, I think, that it should be interrupted. So of Paris’s speech at the tomb, Romeo and Juliet, v, 3.

Ib.,—

“He tumbled down upon his Nemean hide,
And own’d his sinews thaw’d. Oh, grief and time,
Fearful consumers, you will all devour!

1 *Queen.* Oh, I hope some god,
Some god will put his mercy in your manhood,” &c.

Arrange,—

“He tumbled down upon his Nemean hide,
And own’d his sinews thaw’d.
Oh, grief and time, fearful consumers, you
Will all devour.

1 *Queen.* Oh, I hope some god,
Some god” &c.

The metrical pause after *thaw’d* is required by the transition in the subject (read the entire context), as, on the other hand, in Macbeth, i. 2, rearranged by me thus in S. V., Art. xvi.,—

“Where the Norwegian banners flout the sky,
And fan our people cold. Norway himself,
With terrible numbers,” &c.

the sense requires us to continue the verse after *cold*.
(Note, by the bye, on *Norweyan*, that in Hamlet, ii. 2, fol.,
p. 260, col. 2, *Norway* is throughout written *Norwey*.)

Ib., just below. We should arrange, I think,—[so Mr. Dyce.—*Ed.*]

“ And pray for me, your soldier.—
Troubled I am.

2 *Queen.* Honour'd Hippolyta,
Most dreaded Amazonian,” &c.

Ib. Knight, p. 127, col. 2. Arrange, I think,—

“ And were good kings when living.

Theseus.

It is true:

And I will give you comfort,
To give your dead lords graves: the which to do
Must make some work with Creon.

1 *Queen.*

And that work now¹

Presents itself to th' doing:
Now 't will take form.”

Or, perhaps,—

“ ————— 'Tis true: and I
Will give you comfort,” &c.

Can anything be lost?

Ib.,—

“ ————— Now you may take him
Drunk with his victory, *and his* army full
Of bread and sloth.”

¹ As Mr. Dyce prints *now* between brackets, I conclude it is not in the old copy. This makes for Walker's arrangement.—*Ed.*

And's. v. 3,—

“ Mercy and manly courage
Are bedfellows *in his* visage. Palamon
Has a most menacing aspect; ” &c.

In's. _____

Ib.,—

“ _____ The feast's solemnity
Shall *want* till your return.”

Wait, I think. _____

Ib., near the end. Arrange thus, or nearly thus,—

“ Thus dost thou still make good
The tongue o' th' world.

2 *Queen.*

And earn'st a deity

Equal with Mars.

3 *Queen.*

If not above him; for

Thou, being but mortal,” &c.

2,—

“ _____ why am I bound
By any generous bond to follow him
Follows his tailor, haply so long *until*
The follow'd make pursuit? ”

Till? _____

3,—

“ _____ the flower that I would pluck
And put between my breasts (O then but beginning
To swell about the blossom) she would long
Till she had such another.”

Dele O. _____

Ib., *ad fin.*,—

“ _____ with great assurance
That we, more than his Perithous, possess
The high throne in his heart.

Emi. I am not against your faith; yet I continue mine.”

Qu.,—

“ _____ I am not []
Against your faith, yet I continue mine.”

ii. 1,—

“ I say again, I love ; and, in loving her, maintain
I am as worthy and as free a lover,” &c.

Arrange and write,—

“ I say again,
I love *her* ; and, in loving her, maintain ” &c.

2, near the end,—

“ This is an offer'd opportunity
I durst not wish for.”

From *Turne, quod optanti* &c.

3,—

“ _____ First, I saw him ;
I, seeing, thought he was a goodly man ; ” &c.

Read, “ *And*, seeing,” &c.

iii. 1,—

“ _____ by this air,
I could for each word give a cuff! my stomach
Not reconcil'd by reason ; ”

i.e., “ *if my stomach were not* ” &c.

5,—

“ Thou doughty duke, all hail! all hail, sweet ladies!

Thes. This is a cold beginning.”

I know not whether it is necessary to observe, that there
is a play on *hail*, as in *Love's Labour's Lost*, v. 2,—

“ All hail, sweet madam, and fair time of day.

Prin. Fair, in all hail, is foul, as I conceive.”

Dekker, *Old Fortunatus*, *Old English Drama*, 1831, p. 34,
—“*Andelocia*. Brother, all hail. *Shadow*. There’s a
rattling salutation.”

Ib.,—

“ ————— mine host,
And his fat spouse, that welcome to *their* cost
The galled traveller, and with a beck’ning
Informs the tapster to inflame the reck’ning.”

His, surely; if it be not too obvious² to need noticing.

6. Arrange and write,—

“ And to say true, I stole ’t. Do I pinch you?

Pal.

No.

Arc. Is’t not too heavy? ” &c.

6,—

“ ————— Oh, Duke Theseus,
The goodly mothers that have groan’d for these,
And all the longing maids that ever lov’d,
If your vow stand, shall curse me and my beauty,” &c.

Both sound (the Fletcherian rhythm especially) and sense
require “that ever lov’d *them*.”

iv. 3, near the end,—“ — desire to eat with her, carve
her, drink with her, and still among intermingle your peti-
tion of grace and acceptance into her favour.” *Among*
is not unfrequently used *per se.*, Jonson, *Elegy*, Gifford,
vol. viii. p. 407,—

² Obvious as it is, it has escaped, I fancy, all the editors. With
regard to *welcome* and *informs*, I have followed the MS., being
in doubt whether Walker preferred the singular or plural here.
—*Ed.*

“ Who could have thought so many accents sweet
 Tun’d to our words, so many oaths, and tears
 Sprinkled among, all sweeter by our fears,
 And the divine impression of stol’n kisses,” &c.

It is frequent in Drayton, if I remember right. Compare the occasional use of *μετὰ* in Greek. Daniel, Musophilus, ed. 1623, p. 84,—

“ Be it, that my unseasonable song
 Come out of time, the fault is in the time,
 And I must not do Virtue so much wrong,
 As love her aught the worse for others’ crime :
 And yet [*etiam nunc*, I think] I find some blessed spirits
 among,
 That cherish me, and like, and grace my rhyme.”

Civil Wars, B. iv. St. xxxiv.,—

“ But we must cool this all-believing zeal,
 That hath enjoy’d so fair a turn so long ;
 And other revolutions must reveal,
 Other desires, other designs among.”

Spenser, F. Q., B. vi. C. xii. St. xi.,—

“ There they awhile together thus did dwell
 In much delight, and many joys among.”

Sidney, Arcadia, B. iv. p. 394, l. 20,—“ And ever among she would sauce her speech with such bastonados, that poor Dametas began now to think,” &c.—Compare Troilus and Cressida, iv. 3, l. 3,—

“ It is great morning ; and the hour prefix’d
 Of her delivery to this valiant Greek
 Comes fast *upon*.”

3, Knight, p. 165, col. 2, l. ult.,—

“ ————— for he that was thus good,
 Encounter’d yet his better.”

One cannot help thinking of—

“Ἐσθλὸς ἐὼν, ἄλλου κρείττονος ἀντέτυχεν.”

Can the circumstance be accidental? I think not.

6, near the end,—

“The blissful dew of heaven does *arrose* you.”

An instance, rare in Shakespeare, of a word borrowed from the French. Troilus and Cressida, i. 3,—

“————— rend and *deracinate*

The unity and married calm of states

Quite from their fixture.”

VENUS AND ADONIS.

Dedication,—“I know not how I shall offend in dedicating my unpolished lines to your lordship, nor how the world will censure me for choosing so strong a prop to support so weak a burthen: only if your honour seem but pleased, I account myself highly *praised*, and vow” &c. Is not *praised* here used in the sense of *estimated*, *valued*? much the same as *appraised*, which is also sometimes written *praised* in the old writers. Herrick, Clarke, vol. ii. p. 151. cccxlv. (To Mildmay, Earl of Westmorland.),—

“Expose your jewels then unto the view,

That we may praise them, or themselves *prize* you.”

Praise. See context.

St. iii.,

“Here come and sit, where never serpent hisses,

And being set, I'll smother thee with kisses.”

Hence Shirley, *Arcadia*, iv. 2, Gifford and Dyce, vol. vi. p. 225,—

“Take thy Penelope, sweet-tongued Ulysses,
And on the next bank smother her with kisses.”

St. xi.,—

“Wishing her cheeks were gardens full of flowers,
So they were dew’d with such distilling showers.”

Read *such-distilling*.

St. xviii.,—

“[Mars] for my sake hath learn’d to sport and dance,

Scorning his churlish drum, and ensign red,” &c.

giving Mars a drum instead of the classical trumpet. Two Noble Kinsmen, i. 1,—

“————— what thou feel’st being able
To make Mars spurn his drum.”

All’s Well &c., iii. 3, *ad fin.*,—

“Great Mars, —————
————— I shall prove
A lover of thy drum, hater of love.”

St. lii.,—

“She [the mare] puts on outward strangeness, seems unkind;
Spurns at his love, and scorns the heat he feels,
Beating his kind embracements with his heels.”

Alluding to the proverb, “I scorn it with my heels;” see, *e.g.*, *Much Ado &c.*, iii. 4,—“O illegitimate construction! I scorn that with my heels.”

St. lvi.,—

“But when the heart’s attorney once is mute,
The client breaks, as desperate in his suit.”

Attorney in the sense of *advocate*, more *prisco*. Vives (Ludovicus, I suppose, in an English translation), *Instruction of a Christian Woman*, B.i. C.xii., as quoted in Richardson's *English Dictionary*, *v. Attorney*,—"The holy woman Susan held her peace, and overcame her enemies: for she defended not herself with reasoning of words, nor with speech of any attorney, but the holy woman herself holding her tongue, her chastity spake for her." Minsheu, *Guide into the Tongues*, ed. 2, 1625,—“An Attourney, or advocate à *tour* Gal., *i.e.*, *vicis*, quia gerit vicem clientis apud Judicem. Vi [de] Advocate.” Under *Advocate* he has: “An Advocate, a man of law, that defendeth, soliciteth, or assisteth another man's matter. T. (Teuton.) *Vorsprecher*, à *vor*, *i.* pro, et *sprechen*, *i.* loqui, qui pro alio in judicio loquitur.—Gr., *συνήγορος* —.” Barrett's *Alvearie*, 1580,—“The Attourney or proctour on the defendantes part: a spokesman: a patrone: he that in trouble and perill defendeth.—*προστάτης, συνήγορος, ὁ προστατεύων*. L'advocat qui parle pour celuy qui est accusé ou defendour, patron.” Coles's *Latin Dictionary*, ed. 7, 1711,—“*A prating attorney*, Rabula.” The attorney and the barrister must have been originally one; and the old use of the term would naturally continue in common parlance for some time after the two became disunited. The following in Jonson, *Staple of News*, i. 2, Gifford, vol. v. p. 190, is curious,—

“My man of law!

He's my attorney and solicitor too.”

Knight on the passage of the *Venus and Adonis*, quotes King Richard III. iv. 4,—

“Why should calamity be full of words?

Windy attornies to their client woes;”

(read, “to their *clients*,¹ woes;”) but does not notice the now obsolete use of the word.

St. lxvii,—

“Who is so faint that dare not be so bold,
To touch the fire, the weather being cold?”

The comma after bold is not necessary to the sense. Knight properly omits it. The construction is, “so bold to touch” &c. *i.e.*, “so bold *as* to touch;” ἀρχαϊκῶς. King Henry V. iv. 1,—“I dare say, you love him not so ill to wish him here alone.” 1 King Henry IV. i. 2, *ad fin.*,—

“I’ll so offend to make offence a skill;
Redeeming time, when men think least I will.”

Timon of Athens, iii. 4,—

“There is not so much left to furnish out
A moderate table.”

Jonson, Magnetic Lady, iii. 3, Gifford, vol. vi. p. 68,—

“————— I’ll bear no challenges;
I will not hazard my lord’s favour so;
Or forfeit mine own judgment with his honour,
To turn a ruffian.”

Substitute comma for semicolon after *so*; Gifford has mistaken the construction. Massinger, New Way, &c. iv. 2; Moxon, p. 306, col. 2; Lady Allworth says to her servants,—

“————— wait in the next room,
But [~~dele~~, I think]² be within call; yet not so near to
force me
To whisper my intents.”

¹ The first folio reads “Clients Woes.”—*Ed.*

² *But* begins the immediately preceding line.—*Ed.*

I find this idiom as late as Defoe, *Family Instructor*, Works, 1840-1, vol. xvi. p. 271,—“*Capt.* Who was so kind to the child to do so much for it? *Cousin.* Truly a poor maid-servant,” &c. Watts, *Horæ Lyricæ*,—

“Were I so tall to reach the pole,” &c.

and even Churchill, *Epistle to Hogarth*,—

“Is any one so foolish to succeed,
On Envy’s altar he is doom’d to bleed.”

St. lxxv.,—

“But O, what banquet wert thou to the taste,” &c.

Is *taste* here used as in, *e.g.*,—“He tasted her in bed”?
In Sonnet cxli.,—

“Nor taste nor smell desire to be invited
To any sensual feast with thee alone;”

feast is perhaps literal,—a wanton banquet, such as is often spoken of by the old dramatists and other writers of that age.

St. ciii.,—

“Whose tushes never-sheath’d he whetteth still.”

St. civ.,—

“And whom he strikes his cruel tushes slay.”

Sandys’s *Ovid*, viii. p. 157, l. 13, ed. 1626; of the Calydonian boar,—

“———— his tushes equal those
Of Indian elephants.”

p. 159, l. 17,—“his slaughtering tushes;” and so elsewhere. Beaumont and Fletcher, *Beggars’ Bush*, iii. 3, (4 Dyce),—

“ ——— and with my arm’d staff turn the boar,
Spite of his foamy tushes, and thus strike him,
Till he fall down my feast.”

St. cxxxv.,—

“ Mine ears, that to your wanton talk attended,
Do burn themselves for having so offended.”

Jonson, *Every Man in his Humour*, iii. 1, Gifford, vol. i. p. 64,—“you sent me a rare letter. . . . Match it in all Pliny or Symmachus’ epistles, and I’ll have my judgment burn’d in the ear for a rogue,” (*i.e.* vagabond, the old meaning of the word).

St. cxli.,—

“ For lovers’ *hours* are long, though seeming short.”

Qu. See context.

St. clxix.,—

“ Tells him of trophies, statues, tombs ; and stories
His victories, his triumphs, and his glories.”

Point,—

“ ————— tombs and stories,
His victories,” &c.

Stories, i.e., histories.

St. clxxxvi.,—

“ Who did not whet his teeth at him again,
But by a kiss thought to persuade him there.”

i.e., to persuade him to stay there.

TARQUIN AND LUCRECE.¹

St. xx.,—

“Those that much covet are with gain so fond,
That what they have not, that which they possess,
They scatter and unloose it from their bond,
And so, by hoping more, they have but less.”

Compare, for the construction, Sonnet xi.,—

“Look, whom she best endow'd, she gave thee more.”

And Middleton, &c., Old Law, iii., very near the end,—

“He you shall strike your stroke shall be profound,
And yet your foe not guess who gave the wound.”

Unless the true punctuation is, “*He* (for *Him*) you shall strike; your” &c.; see context; but this seems very unlikely.

St. xxiv.,—

“——— pure thoughts are dead and still,
While lust and murder wake to stain and kill.”

Compare Macbeth, iii. 2,—

“Good things of day begin to droop and drowse,
While night's black agents to their prey do rouse.

St. xxxvii.,—

“Fearing some hard news from the warlike band,
Where her beloved Collatinus lies.”

Does not *band* here mean *siege*?

¹ Walker, I think, invariably gives this title; why, I know not. I believe that all the old copies style the poem simply “Lucrece.”
—*Ed.*

St. lxxiii.,—

“ This said, he shakes aloft his Roman blade,²
Which, like a falcon tow’ring in the skies
Coucheth the fowl below with his wings’ shade,
Whose crooked beak threatens if he mount he dies :
So under his insulting falchion lies
Harmless Lucretia, marking what he tells
With trembling fear, as fowl hear falcons’ bells.”

Compare Titus Andronicus, iv. 4,—

“ The eagle suffers little birds to sing,
And is not careful what they mean thereby,
Knowing that with the shadow of his wings
He can at pleasure stint their melody.”

Knight’s *wing* is not Elizabethan English. Rhyme, even the couplet, is very rare in Titus Andronicus. (Statius, Theb. viii. 675,—

“ ————— nec segnius ardens
Accurrit, niveo quam flammiger ales olo
Imminet, et magna trepidum circumligat umbra.”

Compare, too, Scott’s eagle, Lady of the Lake, C.iii. St.iii.,—

“ The shrinking band stood oft aghast
At the impatient glance he cast ;—
Such glance the mountain eagle threw
As, from the cliffs of Benvenue,
She spread her dark sails on the wind,
And, high in middle heaven reclin’d,
With her broad shadow on the lake
Silenced the warblers of the brake.”)

St. cxvii.,—

“ Feast-finding minstrels, tuning my defame,
Will tie the hearers to attend each line,” &c.

² On this passage, see vol. ii. p. 102, and p. 119.—*Ed.*

Surely this cannot be right. Daniel has indeed, Musophilus, p. 104,—

“ You that the mighty’s doors do crouching find,
To sell yourselves to buy a little grace,
Or wait whole months to outbid simony,” &c.

But this is not, as it seems to me, a parallel case.

St. cxliii.

“ For who so base would such an office have
As slanderous deathsman to so base a slave ? ”

Slanderous, passivè; the object of slander (here used for *obloquy*).

St. clxxvi., clxxvii. From the *Arcadia*, B. i. p. 36, l. 34,—

“ — looking into the coach, he found in the one end a lady of great beauty, &c.—In the other, two ladies (who by their demeanour showed well, they were but her servants) —having in their faces a certain waiting sorrow, their eyes being infected with their mistress’ weeping.”

cxci.,—

“ Such harmless creatures have a true respect
To talk in deeds, while others saucily
Promise more speed, but do it leisurely.”

One is reminded of the parable, Matt. xxi. 28,—“ A certain man had two sons,” &c.

St. cci.

“ ————— from his [*Nestor’s*] lips did fly
Thin winding breath, which purl’d up to the sky.”

Dekker, *Satiromastix*, Lamb, ed. 1835, vol. i. p. 75; the speaker is addressing an old man,—

“ The breath that purls from thee, is like the steam
Of a new-open’d vault.”

St. cciii.

“ Here one, being throng’d, bears back all boll’n³ and red.”

Add to Malone’s citations, if it be worth while, Surrey,
Æn. ii. ed. 1831, p. 127,—

“ ————— I saw where Hector stood,

.
Distain’d with bloody dust, whose feet were bowln
With the strait cords wherewith they haled him.”

P. 136,—

“ Like to th’ adder —————

Whom cold winter all bolne, hid under ground.”

(Dele comma.) *Tumentes—tumidum.*

Dubartas, ii. iv. iii. ed. 1641, p. 225, col. 1,—

“ But yet the last [*mountain-billow*] with foaming fury swoln,
With boisterous blasts of angry tempests boln,
Springs the main-mast.”

St. ccxxviii.

“ Both stood, like old acquaintance, in a trance,
Met far from home, wondering each other’s chance.”

Compare, for the *interlaced* construction, Hor. Od. Lib. iv.
iv. 42,—

“ Dirus per urbes Afer ut Italas
Ceus flamma per tædas, vel Euris
Per Siculas equitavit undas ;”

or rather Milton, Masque, l. 659,—

“ ————— if I but wave this wand,
Your nerves are all chain’d up in alabaster,
And you a statue, or as Daphne was,
Root-bound, that fled Apollo.”

³ Is this word ever used as a dissyllable in our old dramatists? is *swollen* ever used so? I ask this with reference to the bag-pipe passage in the Merchant of Venice.—*Ed.*

SONNETS.

Legal allusions in the Sonnets. Sonnet xiii. xlvi. xlix., perhaps. lviii. lxxiv. lxxxvii., throughout, at least if *misprision* is necessarily a law term. cvii. cxvii., *appeal*, perhaps. cxxiv., perhaps. cxxxiii. cxxxiv. cl., perhaps.

In the Venus and Adonis. St. lvi. xc., perhaps.

Tarquin and Lucrece, St. clxxiii., and perhaps clxxii.,—
“this brief *abridgment* of my will.” ccxxxii. (*interest* in the legal sense of the word often occurs in the Poems); ccxlvii. cclvii. cclv.,—

“The deep vexation of his inward soul
Hath *serv'd a dumb arrest* upon his tongue.”

Lover's Complaint, St. xxi.—There are also frequent allusions in the Sonnets to leases, bonds, and payments.

Sonnet vi,

“That use is not forbidden usury,
Which *happies* those that pay the willing loan.”

Sir Symonds d'Ewes, Letter to a Lady on presenting her with a carcanet, 1626 (I quote at second-hand from Halliwell's edition of Sir S.'s autobiography); “Do but *enhappy* him that sent it in the ordinary use of it.”

Sonnet xi.,—

“Let those, whom Nature hath not made for store,
Harsh, featureless, and rude, barrenly perish,” &c.

Milton, Masque, 739—753,—

“Beauty is Nature's coin,” &c.

The thought is not exactly the same, yet this Sonnet, or

rather this cluster of Sonnets, may have impressed Milton's imagination.

Sonnet xiv.,—

“Nor can I fortune to brief minutes tell,
Pointing to each his thunder, rain, and wind,” &c.

Write '*Pointing*, i.e. *appointing*; or at least so understand the word. Tarquin and Lucrece, St. cxxvi.,—

“Whoever plots the sin, thou (*Opportunity*) point'st the season.”

Taming of the Shrew, iii. 1,—

“I'll not be tied to hours, nor 'pointed times.”

Bacon, Essay of Building,—“—if you do not point any of the lower rooms for a dining place of servants.” Of Vicissitude of Things,—“—pointing days for pitched fields.”

Sonnet xx.,—

“A man in hue, all hues in his controlling,
Which steals men's eyes, and women's souls amazeth.”

Which, as I conjecture, refers to *all hues* not to *a man in hue*.¹

Sonnet xxiii., —

“—— some fierce thing replete with too much rage.”

As Troilus and Cressida, i. 3,—“the thing of courage;” and Coriolanus, iv. 5,—“Thou noble thing!”

¹ Does it not rather refer to *his*, i.e. *his hue*? or did Walker intend to write *all hues in his controlling*? meaning that *which* referred to the fact expressed in this member of the sentence, not to merely the two first words of it.—*Ed.*

Sonnet xxxiii.,—

“ Even so my sun one early morn did shine,
With all triumphant splendour, on my brow.”

Write *all-triumphant*. [So Mr. Dyce.—*Ed.*] lv., some editions properly read “ *all-oblivious* enmity.”

Sonnet xxxvi.,—

“ I may not evermore acknowledge thee,
Lest my bewailed guilt should do thee shame,”
Perhaps *ever more*. See context.

Sonnets xlv. xlv.,—

“ ——— so much of earth and water wrought,” &c.

Chapman alludes to the same notion, Il. vii. Taylor, vol. i. p. 169, l. 25,—

“ But ye are earth and water all; which—symboliz’d in one—
[From *συμβολή*, a collection]
Have fram’d your faint unfiery spirits.”

Sonnet li.,—

“ *From where* thou art why should I haste me *thence* ? ”

Compare lvii.,—

“ But, like a sad slave, stay and think of nought,
Save, *where* you are how happy you make *those*.”

Sonnet liii., *counterfeit* rhymes to *set*.—*Feit* was pronounced nearly as *fate*; and so of *ei* generally. Ford, Perkin Warbeck, iii. 2, near the end, Moxon, p. 110, col. 1,

“ ————— to make the *counterfeit*
Be known the world’s contempt.

Kath.

Pray do not use

That word, it carries *fate* in ’t.”

Comedy of Errors, iv. 2, rhymes, *straight—conceit*. Love’s

Labour's Lost, v. 2, *conceit—wait*. Ford, Prologue to the Lover's Melancholy, *wait—height*. Prologue to the Fancies &c., *conceit—height*. Friend's Passion for his Astrophel, printed among Spenser's poems, *conceit—height*. Shakespeare, Sonnet lii., *key—survey*; and so *key* was uniformly pronounced in the Elizabethan age. *Height* is an exception; it is not unfrequently pronounced *hight*. Still there was a slight difference between *ei*, and *a* as in *fate*. Daniel, Musophilus, p. 102, alternate rhymes, *fate, weight, estate, conceit, gate, wait*. (Compare the alternate rhymes in Shakespeare, Lover's Complaint, St. xlv., *came, aim, tame, maim, exclaim*,—the fifth line rhyming to the fourth; and Daniel, Panegyric to the King, xvi.,—

“ ——— Fame seem'd there before in readiness
To tell our hopes, and to *proclaim* thy name:
O greater than our hopes, more than thy fame.”)

Sonnet lx.,—

“ Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow.”

Perhaps in that age *the* was regularly prefixed to *parallels*, as in the case of some other words which have since dropped it.

Sonnet lxii.,—

“ Methinks no face so gracious is as mine,
No shape so true, no truth of such account,
And for myself mine own worth *do* define,
As I all other in all worths surmount.”

Qu., “*so*² define.” The *d* in *define* may have misled the printer's eye. *Ib.*,—

² Something seems amiss, but I doubt the correction. *Qu.*,—

“ And *so* myself mine own worth do ” &c.—*Ed.*

“ *Beated* and chopt with tann’d antiquity.”

Undoubtedly *bated*, as some commentator suggests; unless some third word be the true one. The near resemblance between the sound of *ea*, and that of *a* as in *bated*, in that age, led to the corruption.

Sonnet lxvi.,—

“ And purest faith *unhappily* forsworn ; ”
i.e., *sinfully*, *ut sæpe*.

Sonnet lxx.,—

“ So thou be good, slander doth but approve
 Thy worth the greater, being woo’d by *time*.”

Time used in the sense of “ *the time*.”

cxvii.,—

“ Accuse me thus, &c.

.
 That I have frequent been with unknown minds,
 And giv’n to time your own dear-purchas’d right.”

cxxiv.,—

“ To this I witness call the fools of time,
 Which die for goodness, who have liv’d for crime.”

Jonson, Underwoods, Pindaric Ode on the death of Sir Henry Morrison, Gifford, vol. ix. p. 11 ; see context,—

“ He vexed time, and busied the whole state.”

See also Masque of Time Vindicated. Every Man out of his Humour, Prologue ; Gifford, vol. ii. p. 15,—

“ O, how I hate the monstrousness of time,
 When every servile imitating [*servile-imitating*] spirit,
 Plagued with an itching leprosy of wit,
 In a mere halting fury, strives to fling
 His ulcerous body in the Thespian spring,” &c.

lxxxix.,—

“ Your monument shall be my gentle verse,
Which eyes not yet created shall o’erread ;
And tongues to be your being shall rehearse,
When all the breathers of this world are dead ;
You still shall live (such virtue hath my pen)
Where breath most breathes,—even in the mouths of men.”

Point, I think,—

“ ————— shall o’erread,
And tongues to be your being shall rehearse ;
When all the breathers of this world are dead,
You still shall live ” &c.

Sonnet lxxxiv.,—

“ Lean penury within that pen doth dwell,
That to his subject lends not some small glory ;
But he that writes of you, if he can tell
That you are you, so dignifies his story,
Let him but copy what in you is writ,
Not making worse what nature made so clear,
And such a counterpart shall fame his wit,
Making his style admired every where.”

For the comma after *story*, substitute a period.³ Compare ci.,—

“ O truant Muse, what shall be thy amends
For thy neglect of truth in beauty dy’d ?
Both truth and beauty on my love depends ;
So dost thou too, and therein dignified.”

In King Richard III. i. 3, *so*, though in another of its meanings, has been misconstrued just in the same manner,—

“ It touches you, my lord, as well as me.

Glo. Ay, and much more : But I was born so high,
Our aiery buildeth in the cedar’s top,” &c.

³ This is, in fact, the punctuation of the original edition, if we may trust Steevens’s reprint.—*Ed.*

Point,—

“ ————— but I was born so high :⁴

Our aiery buildeth ” &c.

i.e., I was born as high as I now am.

Sonnet xciv.,—

“ Lilies that fester smell far worse than weeds.”

The same line occurs in the play of Edward III. 1597, Lamb's Specimens, ed. 1835, vol. ii. p. 270. The entire passage in King Edward III. may, perhaps, have been imitated from the Tarquin and Lucrece, St. cxliv. cxlv.—ought I not rather to say, it *was* imitated?

“ The baser is he, coming from a king,” &c.

Sonnet c.,—

“ Rise, restive Muse, my love's sweet face survey,
If Time have any wrinkle graven there;
If any, be a satire to decay,
And make Time's spoils despised everywhere.”

Satire is *satirist*. Jonson, Masque of Time Vindicated, Gifford, vol. viii. p. 5,—

“ Who's this ?

Ears. 'Tis Chronomastix, the brave satyr.

Nose. The gentleman-like satyr, cares for nobody.”

Poetaster, v. 1, vol. ii. p. 524,—

“ The honest satyr hath the happiest soul.”

Goffe, Courageous Turk, 1623, ii. 3,—

“ Poor men may love, and none their wills correct,
But all turn satires of a king's affect.”

⁴ So the first folio and Mr. Collier. The quartos, if I may judge from Steevens's reprint, have the comma,—*Ed.*

Shirley, Witty Fair One, i. 3, Gifford and Dyce, vol. i. p. 284,—“ — prithee, Satire, choose another walk, and leave us to enjoy this.” Ford, Lover’s Melancholy, iv. 1, Moxon, p. 15, col. 2, Thamasta says to Amethus, in reply to his reproaches,—

“ You are turn’d Satire.”

Fancies &c., i. 2, p. 125, col. 2,—“ Good ! witty rascal, thou ’rt a Satire, I protest, but that the nymphs need not fear the evidence of thy mortality.”—W. Ferrar to Browne on his Brit. Past., Clarke, p. 21, l. ult.,—

“ An active wit dance in a satyr’s mask ; ”

i.e., *satire’s*; see context ; the two were, I think, supposed to be synonymous. In Augustus Cæsar’s verses, p. 28, we have, on the other hand, *satires* where *satyrs* are evidently meant. That our ancestors imagined a connexion between *satyr* and *satire*, and supposed the satyrs were a sort of sylvan Momuses, might seem to be implied in the passage from Ford’s Fancies, quoted above ; unless, indeed, a play upon words was intended.

Sonnet cv.,—

“ Let not my love be call’d idolatry,
Nor my beloved as an idol show,
Since all alike my songs and praises be,
To one, of one, still such, and ever so.”

Because the continual repetition of the same praises seemed like a form of worship.

cxi.,—

“ ————— I will drink
Potions of *eysell* ’gainst my strong infection.”

I am inclined to think that *eysel* is the true reading, Hamlet, v. 1.,—

“Woo’t drink up vessels?”⁵

Sonnet cxvi.,—

“It is the star to every wandering bark,
Whose worth’s unknown, although his height be taken.”

What *can worth* mean? *Qu.*, *north*. As, by following the guidance of the northern star, a ship may sail an immense way, yet never reach the true north; so the limit of love is unknown. Or can any other good sense be made of *north*? *Judicent rei astronomicæ periti.*

Sonnet cxix.,—

“What wretched errors hath my heart committed,
Whilst it hath thought itself so blessed never!”

A variation of the common phrase, *never so blessed*.

Sonnet cxx.,—

“O, that our night of woe might have remember’d (*i.e.*,
reminded)

My deepest sense, how hard true sorrow hits;
And soon to you, as you to me, then tender’d
The humble salve, that wounded bosoms fits!”

Surely the sense requires that we should point,—

“And soon to you, as you to me then, tender’d
The humble salve,” &c.

⁵ Walker, by a slip of the pen, has mixed up two separate readings. The quarto 1603 has, “Wilt drinke vp vessels?” The later quartos have, “Woo’t drinke vp Esill,”—the first folio has, “Woo’t drinke vp Esile,”—see Mr. Dyce’s note. I should add that, in the later quartos and the folio, *Esill* or *Esile* is written in italics, as if it was a proper name.—*Ed.*

Sonnet cxxvii.,—

“ Sweet beauty hath no name, no *holy hour* ;”
i.e., no worship.

Sonnet cxxxii.,—

“ Thine eyes I love, and they, as pitying me,
 Knowing thy heart, torment me with disdain :
 Have put on black, and loving mourners be,
 Looking with pretty ruth upon my pain.”

See the rest of the sonnet. It is evident that Shakespeare could never have thus contradicted himself. Read,—

“ ———— and they, as pitying me,
 Knowing thy heart torments me with disdain,
 Have put on black,” &c.

Since this emendation was made, I have discovered that in Pope's edition [vol. vii. p. 249, edited by Dr. Sewell.—*Ed.*] this passage stands as I have corrected it.⁶

Sonnet cxxxvi.,—

“ For nothing hold me, so it please thee hold
 That nothing me, a something sweet to thee.”

Point, “ a something, sweet, to thee ;” as l. 4, “ my love-suit, sweet, fulfil.”

Sonnet cxli.,—

“ Only my plague thus far I count my gain,
 That she that makes me sin, awards me pain.”

Pain in its old etymological sense of *punishment*.

⁶ So, too, an octavo edition, by Curl, 1710. I am not acquainted with Lintot's, of the same date. The same conjecture occurred to a correspondent of Mr. Collier's, Mr. J. O'Connell. The original edition gives the same punctuation, but reads *torment*, not *torments*. For this common blunder and the converse, see Art. xxxviii.—*Ed.*

Sonnet cxlii.,—

“ If thou dost seek to have what thou dost hide,
By self-example may'st thou be denied ! ”

See context. *Hide* apparently for *withhold*.

Sonnet cxliii.,—

“ _____ makes all swift dispatch
In púrsuit of the thing she would have stay.”

Sir Clyomon &c., Dyce's Peele, vol. iii. p. 86 (so arrange),

“ Well,

To scape the pursuit of the king, of this same shepherd here,”

Heywood, Dutchess of Suffolk, Lamb, ed. 1835, vol. ii.
p. 217,—

“ Thus far, but heaven knows where, we have escap'd
The eager pursuit of our enemies.”

Spanish Tragedy, v., Dodsley, ed. 1825, vol. iii. p. 191.,—

“ _____ to hold excus'd
Thy negligence in pursuit of their deaths.”

Marston, Antonio and Mellida, P. i. i. 1, Old English
Plays, vol. ii. p. 124,—

“ Vehement in pursuit of strange novelties.”

Daniel, Lines to Lord Keeper Egerton, St. viii., Works,
1623, p. 51,—

“ Altar of safeguard, whereto' affliction flies
From the' eager pursuit of severity.”

Hymen's Triumph, i. 1, p. 265,—

“ In the attempt and pursuit of his love.”

Beaumont and Fletcher, Wit at Several Weapons, v. 1,
Moxon, vol. ii. p. 350, col. 2,—

“ _____ her uncle is now hot
In pursuit of the match, and will enforce her,” &c.

p. 351, col. 1, l. 1,—

“ This wings his pursuit, and will be before me.”

Massinger, Fatal Dowry, ii. 2, towards the end,—

“ Forsake the pursuit of this lady's honour.”

Púrsue. Thomas Lord Cromwell, ii. 2,—

“ O, you 're the man that pursues Banister.”

In the Merchant of Venice, iv. 1, we have,—

“ We trifle time ; I pray thee pursue sentence.”

But here, I think, it is *pursúe*.

Sonnet cxlvi.,—

“ Buy terms divine in selling hours of dross.”

Terms, in the legal and academic sense. Long periods of time, opposed to hours.

Sonnet cxlvii.,—

“ ——— frantic-mad with evermore unrest.”

Coleridge, Remorse, v. 1.,—

“ ————— hopelessly deform'd

By sights of evermore deformity.”

Sidney Arcadia, B. i. p. 20, l. 24,—“ — after the end of these wars, of which they hope for a *soon* and prosperous issue.” B. iii. p. 249, ult.,—“ wishing with sighs—for a *soon* and safe delivery.” P. 265, l. 38,—“ an *unwares* sigh.” P. 267, l. 35,—“ These *often* replies upon conscience in Pamela,” &c. (*replies*, doublings back, retreatings upon conscience, referrings of one's self to conscience, as the ground of one's determination). B. ii. p. 133, l. 2; see context,—“ — considering, what *indeed* wonders they were able to perform ;” *i.e.*, what real, unquestionable wonders. B. v. p. 469, l. 42,—“ — the time of my *ever* farewell approacheth.”

Sonnet cxlviii.,—

“ Love’s eye is not so true as all men’s : no,
How can it? O how can Love’s eye be true,” &c.

Ought we not to affix a longer stop to *no*?⁷ otherwise the flow seems not to be Shakespearian; compare the context.

Ib.,—

“ O cunning *Love*! with tears thou keep’st me blind,
Lest eyes, well-seeing, thy foul faults should find.”

Print *love*; for surely he is speaking, not, as in the preceding lines, of love personified, but of his mistress.

Sonnet cli.,—

“ My soul doth tell my body that he may
Triumph in love: flesh stays no farther reason,
But, rising at thy name, doth point out thee
As his triumphant prize.”

Triumphant, i.e. triumphal, the prize of his triumph. Somewhat otherwise Lord Brooke, *Alaham*, v. i. l. 8,—

“ ——— Hala’s present, this triumphant robe.”

this robe in which I triumph.

Sonnet cliv.,—

“ ——— his heart-inflaming brand.”

Does not *inflame*, in the poets of this age, always mean *to set on fire*? (*νεωτερικῶς, to ignite.*) King John, v. near the beginning. See context,—

“ ——— use all their power
To stop their marches, ’fore we are inflam’d;”

⁷ I believe Walker is right, though the punctuation to which he objects is that of all the editions. But ought we to stop here? ought we not to expunge the colon before *no*, and write,—

“ Love’s eye is not so true as all men’s *no*”?

Shakespeare seems to intend a pun on *eye* and *I, i.e. ay.*—*Ed.*

(Compare 1 King Henry IV. iii. 3,—

“The land is burning.”)

Spenser, Virgil's Gnat, St. lxiv. Mount Ida,—

“———— like a kindly nurse did yeeld (for spight)
Store of firebronds out of her nurseries
Unto her foster children, that they might
Inflame the navie of their enemies.”

Butler, Hudibras, P. ii. c. i. l. 115,—

“No sooner did the Knight perceive her,
But straight he fell into a fever,
Inflam'd all over with disgrace,
To be seen by' her in such a place ;” &c.

Milton, P. L., i. 300,—

“————— till on the beach
Of that inflamed sea he stood ;”

at least if he alluded to Isaiah xxx. 33,—“Tophet is
ordained of old, &c.—the breath of the Lord, like a
stream of brimstone, doth kindle it.”

LOVER'S COMPLAINT, &c.

Sidney, Arcadia, B. ii. p. 171, l. 34 *sqq.* [The character
of Pamphilus.] The origin, if I mistake not, of the Lover's
Complaint. Note, too, p. 185, l. 28, of the same Pam-
philus,—“I might well have known thee by others, but I
would not ; and rather wished to learn poison by drinking
it myself,” &c. Compare Lover's Complaint, St. xxi.—
St. xxv.

(The incident, p. 172, l. 37 *sqq.* was partly copied by Ford
in his Love's Sacrifice).

St. v. Compare Arcadia, B. i. p. 42, l. 40 *sqq.*, and B. iii. p. 249, l. 9 *sqq.*, where (as also B. v. p. 447, l. 15 *sqq.*) the passage in B. i. seems to be referred to.

St. x.,—

“ And comely-distant sits he by her side,”

Midsummer-Night's Dream, ii. 3, Hermia to Lysander.

St. xv.,—

“ His qualities were beauteous as his form,
For maiden-tongued he was,” &c.

i.e., “ his voice was as soft as that of a maid.”

St. xxxi.,—

“ The diamond, why 't was &c.

The deep-green emerald, &c.

The heaven-hued sapphire and the opal blend
With objects manifold ;”

Point,—

“ The heaven-hued sapphire, and the opal blend
With ” &c.

Blend for *blended* ; compare the forms *fast*, *heat*, *quit*, *fold*, &c.—the last being more especially in point,—of which instances are given in Art. cxx. This mode of forming the participle past is so frequent in our old poets, that it justifies what might otherwise seem an over-bold correction. The expression is perhaps somewhat confused, but it refers to the every-varying hue of the opal.

Ib., *why 't was* ; *i.e.*, *wherefore*, *to what end*.

St. xxxiv.,—

“ ———— and did thence remove,
To spend her living in eternal love.”

i.e., love directed towards eternal things ; heavenly love.

St. xli.,—

“ Each cheek a river running from a fount
With brinish current downward flow'd apace :
O, how the channel to the stream gave grace !
Who, glaz'd with crystal, gate the glowing roses
That flame through water which their hue incloses.”

Read,—

“ Who glaz'd with crystal gate the ” &c.¹

Passionate Pilgrim, xiii. l. 1,

“ It was a lording's daughter, —————
That liked of her master ” &c.

Qu, “ *a* master,”—a scholar by profession, a master of arts ; if the word, *ita nude positum*, was ever used in this sense. See context.

¹ Walker here, *by conjecture*, restores the punctuation of the original edition, except that the latter has a comma after *roses*, a difference which does not affect the sense. Malone, who inveighs against the *arbitrary* alterations of the earlier editors, altered the punctuation of this elegant passage without any earthly reason but his own will and pleasure, and then endeavoured in an unintelligible note to explain the nonsense which he had himself introduced. As he made his alteration in silence, he misled several succeeding editors.—*Ed.*

ADDENDA.

The conjecture "*some* beauty" for "*no* beauty," As You Like It, iii. 5 (vol. i. p. 308), occurs in Hanmer's text.

In the note (vol. iii. p. 323) on Cymbeline, iii. 3, I should have quoted a certain instance of *two* omitted after *the*. Much Ado &c., iv. 1, the first folio has,—

"Would the Princes lie, and Claudio lie,"

In the second folio, this limping verse is sophisticated into,—

"Would the *Prince* lie, and Claudio *would he* lie."

Fortunately, in this play we are not at the mercy of the folios. The original quarto reads,—

"Would the *two* princes lie, and Claudio lie."

Ed.



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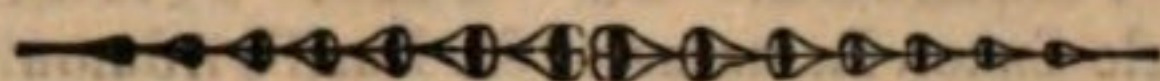
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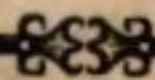
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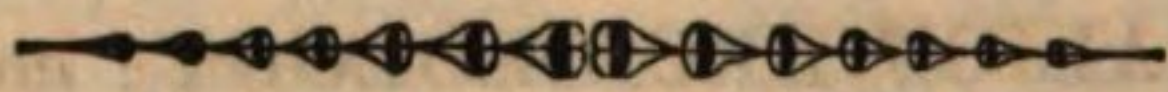
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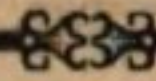
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